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By-Neill, Robert D.; And Others

A Report Reflecting the Findings of the Evaluation Team of the Region III Dramatics Enrichment Program Conducted in School Systems of Louisville, Jefferson County, and Bullitt County, Kentucky.

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An evaluation team, funded by a Title III/ESEA grant, considered the success of the 1967-68 Dramatics Enrichment Program conducted in selected secondary school systems in Kentucky. Eight test instruments were used to evaluate 900 students who attended four plays as a class activity and who received copies of the plays, study guides, and special classroom instruction before and after viewing each play. The following conclusions were reached: (1) Dramatic experiences are important to American secondary students of all levels and abilities, who regularly assimilate and personalize dramatic content. (2) Adequate instruments for evaluating the effects of educational experiences on students' attitudes and values are not presently available. (3) Inservice programs for upgrading and extending teachers' backgrounds in drama can be effectively implemented through a Dramatics Enrichment Program. (4) The difference between academic and theatrical interpretations of plays can prompt discussions and consequent involvement for both students and teachers; indicate important principles of theater, literature, and education; and guide students in making individual evaluations of art forms. (LH)

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A REPORT REFLECTING THE FINDINGS OF THE EVALUATION TEAM OF THE REGION III DRAMATICS ENRICHMENT PROGRAM CONDUCTED IN SCHOOL SYSTEMS OF LOUISVILLE, JEFFERSON COUNTY, AND BULLITT COUNTY, KENTUCKY

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Robert D. Neill
Associate Dean
Graduate School

Leon V. Driskell
Marilyn Reiser
Department of English

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Mary Buckalew, Westport
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Lillian W. Cole, Central
Royce Cruse, Southern
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Evaluating Team (University of Louisville)
Robert D. Neill, Associate Dean
Graduate School
Leon V. Driskell and Marilyn Rieser
Department of English

PREFACE

The 1967-68 Dramatics Enrichment Project was, on the surface, no more than the application of two old and widely-used teaching devices applied to subject matter content rarely considered in secondary school curriculums. The uniqueness and value of the Project lay in the combination of the devices with the curriculum content and the insights into curriculum development which their union afforded.

First of all, school use of community resources to supplement and to implement curriculums is scarcely a freshly-revived idea. Secondly, quick glances into any series of high school literature textbooks and curriculum guides reveal the universal subscription to some notion that drama as a part of the English language heritage has a rightful place in the school curriculum. What we rarely see is evidence that curriculum developers believe "Drama as Theatre" (as opposed to "Drama as Literature") deserves equal time in pupil and teacher observation and study.

Orchestrating the teaching devices with subject matter in the Project made possible an extension of English classrooms into the community (in this case the "community" is represented by a professional theatre) and the projection of theatre/drama into the classroom. More important, the Project gave the Evaluation Team insights to two important questions: 1) What is the nature of enrichment in the Humanities? and 2) What do theatrical experiences have to do with the non-cognitive development among secondary pupils?

Before discussing either question and exposing the insights afforded the Evaluation Team, one must clearly understand that the Project was not a "crash" program of instruction. The framers held no vision of "mass" acculturation. The size and shape of the theatre (Actors Theatre of Louisville) militated against any move toward large-group viewing. Neither did the framers seek to "middle-classize" students. However, critics may interpret the content of the plays selected in ways to support the charge. Even so, responses largely invalidate that particular charge. Basically, the inquiry found its footing in the firm belief that the irreducible essence of enrichment in the Humanities may be fruitfully explored and that the irreducible essence of **drama** lies somewhere in the interaction among the play's message, the actor, and the spectator. The essence of "Drama as Literature" is the relationship between the play's message and the spectator. The essence of "Drama as Theatre" survives only in the interaction between the actor and the spectator--all else being "trappings." The one affords the spectator an "internalized production;" the other provides a backdrop against which the spectator tests his "internal production," re-shapes his attitudes, and re-forms his values.

Enrichment is not property belonging to subject matter content; neither may we ascribe it to an activity. Enrichment comes only as a by-product of pupil interaction with his environment. Only as the interactive process opens up newer and broadening horizens - deeper and more meaningful understanding of the "nature of things" and the "way the world goes" - Enrichment motivates; it extends personal lives.

In school curriculums we might view the provisions for enrichment in terms of accelerating the pace or tempo at which we teach, therby saving time for the infusion of more difficult material at a later date. Then too, we might consider enrichment as simply adding fore content of the same kind to school offerings at some point in our instruction to underscore our teaching and "clinch ideas." A third possibility lies in our inserting content normally envisioned as appropriate for older students into curriculums for younger pupils. The Evaluating Team sought its own meaning of "enrichment" and the nature of "enrichment" in the Humanities. That is what this Report is particularly about.

Acceleration. A review of the literature reveals two possibilities for accelerating pupils as a method of "enriching" their curriculums: 1) by moving through normal, sequenced content at a rapid pace (for example, completing four years of high school English in three to three and one half years without omitting any content); and 2) by "skipping" portions of sequenced content and thereby moving at earlier chronological ages into more difficult levels of learning. Both possibilities find support for their efficacy in quasi-experimental science - and mathematics - related curriculum studies of "bright" students.

The Evaluation Team rejects "acceleration" as a way to enrich humanities offerings. First of all, not all students are classified as "bright." The range of abilities in schools extends from the dull-normal to the extremely-gifted, and the Team wishes to think of appropriate provisions for the full range. Even if the range were narrowed, it seems ridiculous that a study of "Drama as Literature," which embraces the reading of an acceptable play at a faster-than-normal pace just to cover remaining portions of course content at an equally rapid pace, leaves no provisions for "depth study." Acceleration in the Humanities presupposes the existence of well-ordered and fixed content which pupils must "cover." And "coverage" does not meet the criteria of "depth" and "breadth." If students are to experience meaningful humanistic study no matter what their ability level, that study must proceed at a pace which allows pupils time to order their initial experiences into syntaxic modes of thought. For students to understand fully the essences of "Drama as Literature" and "Drama as Theatre," an accelerated pace leaves little time for required interaction with the play's message and/or the actor's interpretation of his role. Theatrical experiences must be savored, reflected upon, and articulated.

More of the same. The range of materials and experiences available for study of "Drama as Literature/Theatre" is wide. To follow a tragedy with a tragedy by yet another tragedy, no matter how important the concepts a teacher wishes to "clinch," does not reveal the possibilities which drama and theatre hold for students. The best dramatic fare moves back and forth across the range of possibility - from classical form to the contemporary, from tragedy to comedy, from farce to musical comedy. These categories themselves reveal the difficulty of describing the available possibilities.) The only restrictions upon content selection (i.e. the plays we chose for study in secondary schools) should derive from applications of criteria based on 1) appropriateness (even this criterion pales when we are honest with ourselves), 2) human frailties (the size and backgrounds of available casting and directing), 3) costs, and 4) recency of opportunity to see another production of the play.

This is not to say that a classical portrayal of Othello juxtaposed with an avant garde production has no merit. But when operating within a limited budget, we naturally must question the wisdom of selecting plays which duplicate other productions available for school use. The Team endorses provisions which allow for a broad spectrum of experiences and exposures.

Placing more difficult material at lower grade levels. Deciding what to teach (just like deciding what to produce in the theatre) poses an issue strongly argued in American education and theatre today. The Evaluation Team is aware of the deliberations which favored some selections over others, some productions over others, and some content as opposed to other content. The Team argues that deciding what is appropriate dramatic/ theatrical fare for tenth- eleventh- and/or twelfth-grade students is not a clear-cut matter; even after three years' experience with that kind of decision making. Although we have some rationally arrived at beliefs, we do not know if high school students can face, study, and understand intellectually and honestly what we ordinarily reserve for adults only. Unfortunately we did entertain in the process questions related to the "morality" of some selections; but the answers to those questions lie in determining "whose morals" and "whose standards" shall prevail in the decision-making. We bog down between the 'tis-ing and the 'taint-ing; and the abrasiveness in moments of decision-making lead to mistrust and shouts of derision - each side to the other.

Either we reduce our play-going fare to the maudlin, superficial, and a meaningless or we seek justification in terms of integrative potential of a play's message with already existing and accepted history, social science or literature curriculum content, ignoring the brutish fact that "Drama as Literature" and "Drama as Theatre" have values in their own right and deserve study as a means of man's knowing and ordering his universe just as music and art are valuable and worthwhile in and of themselves.

Sometimes we are afraid that students will not make the "right" choices in life. And we act as if there exists an index or taxonomy of what choices people ought to make. What we fail to realize is that students make better choices when they have data sufficient to assist in arriving at a decision. It takes more than data, however, for students to choose wisely. They must have some framework upon which to develop their own criteria for judging "correctness" and "appropriateness" for the time.

Because acceleration, more-of-the-same, and reshuffling content are misleading guides for assessing "enrichment," the Evaluation Team sought a meaning of student enrichment beyond the classical definitions. The Team wished to explore enrichment in the Humanities as a measure of student/teacher involvement with ideas, theatrical criticism, and changes in values and attitudes.

But we may not discuss enrichment of school curriculums without expressing some concern for the teacher's role. The teacher provides the climate for effective learning in the classroom. Appropriately, the climate arouses pupils to active participation and motivates them toward their own goal attainment. The teacher provides for effective learning not only through what he does in the teaching act but also (we suspect equally as well) by what he is and seeks to become. When a teacher finds his own self-understanding and increases his own content mastery, skills, and appreciations, he affects student learning in ever-increasing and meaningful ways. His insights into teaching-learning processes, his wise use of resources and instructional materials available to him, and his understanding of pupil aims, goals, and needs generate student desires for wanting to know, to do, and to become.

OVERVIEW

Innovations in Region III's Dramatics Enrichment Program (1967-68) led to accomplishment of major educative and research goals. In addition to judging the administrative effectiveness of the Program and gathering data of various sorts to permit testing of hypotheses about the effect of drama-attendance on students, the Evaluation Team discovered additional significant areas for meaningful research. These discoveries arose from the innovative laboratory situation created for testing of other, more specific hypotheses.

The Evaluation Team's discoveries, in part the result of cumulative experience in the Enrichment Program, touch on two vital areas to mass education. First of all, the research situation generated questions about the nature of "enrichment," and, secondly, the situation generated questions about non-cognitive learning. More specifically, the Evaluation Team became aware of what one member called an "unearned increment," a gain from dramatic experience not reflected directly in testing instruments but nevertheless real. If typical instruments fail to measure such gains, the Evaluation Team decided, then the Team must devise new instruments to provide some measurement of the increment. Although testing outcomes would necessarily lead to highly tentative results, the Team concurred that experimental instruments might provide insights sufficient to open avenues to additional inquiry.

During the 1967-68 Dramatics Enrichment Program, large numbers of high school students from the Region enjoyed occasional theatre experiences. They attended at least one of four approved shows at Louisville's Actors Theatre; tickets and transportation when needed were made available through Federal funds administered by the Louisville Board of Education. As in the past two years, these tickets were distributed on what this Report calls a "random" or "egalitarian" basis. Tickets were pro rated to the schools where designated teachers distributed them to students. Beyond encouraging teachers to make ticket availability generally known, the Evaluation Team attempted no supervision of the random or "democratic" distribution. As expected, evidence is that some schools took full advantage of the free tickets, and ticket availability served to open doors for students to broader cultural experiences. At other schools the tickets generated little excitement or interest in attending the plays.

To the Evaluation Team, the random distribution of tickets implied, though necessarily to a limited extent, a method of attempted acculturation.

Attending plays on an occasional, unsupervised basis permitted some students experiences with previously unknown aspects of their culture. Although the Evaluation Team is not prepared to make a judgment of what is appropriate as opposed to inappropriate theatre response, recurrence of "bad theatre manners" at student performances supports the view that mere attendance at a play does not assure "enrichment" nor "acculturation."

A smaller number of students (this Report refers to them as the Experimental Group) attended four productions during the course of the year. Students in the Experimental Group read the plays before seeing the shows and used class time for discussion of the works before and after viewing. The teachers, meantime, attended Saturday classes at the University of Louisville, engaging in study of the plays and research activities connected with the Project. From this smaller body of thirty experimental student groups and their teachers accrued the chief measurable values of the Program. The Evaluation Team speculated that the benefits derived by the thirty experimental groups extended, in varying degrees dependent upon individual student readiness, to students from the larger randomly-selected group. The Study's design, however, makes totally problematic any such speculation.

Previous reports of the Project's accomplishments led to recognition of possibilities beyond acculturation. Evaluation Team members, teachers, and school officials recognized the possible importance of an integrated dramatics program. The 1967-1968 Program's design represented an important move toward such integration.

The Evaluating Team's involvement in the 1967-1968 Program was greater than in previous years. Three Team members, who were also faculty members of the University of Louisville, developed the curriculum, determined the format, and taught Saturday classes for the secondary English teachers of the Experimental Groups. Twenty-nine of the thirty high school teachers in the "experimental portion" of this Study, qualified for graduate-level study and approved by their boards of education, committed themselves to five graduate credit hours of academic work (an English class and a professional education class) as part of the Program. All thirty teachers committed themselves to integration of drama in their classrooms and collection of data to support the research component of the Study's design. After engaging in on-campus presentations, studying the plays' structures and contents, and researching other plays as well, the participating teachers of the experimental classroom groups introduced the four plays to their classes and attended the productions with their students. Follow-up activities included some type of assessment and additional classroom discussion and presentation.

University instruction, in addition to providing opportunities for discussions of the research in progress, permitted the Evaluation Team to emphasize the distinction between "Drama as Literature" and "Drama as Theatre." For most teachers the distinction was new; as English teachers they had previously concerned themselves almost exclusively with the text. Under normal conditions, when no production is available, most teachers apparently treat plays allowed in the curriculum exclusively as literature

The Evaluation Team believes that significant enrichment for high school students occurred as the result of teachers' extended study of these two aspects of drama and their presentation of similar ideas to their classes. For thirty teachers and their students, drama ceased to be "reading plays" and became a far more active, dynamic process of reading to create the individual's own "interior production," compare it with others' interior productions, and, finally, test both against the show as staged by a professional director and cast.

The implications of the Enrichment Project (by which is now meant the Program devolving around thirty teachers and their classes actively engaged in studying and reading before viewing plays) are far-reaching. Teacher inservice training (requiring study and growth) served as the Program's focus. Teachers took new concepts to a "new" curriculum in which the four plays substituted for other literary content normally studied during the year.

In a sense, both Actors Theatre of Louisville and the University of Louisville became extensions of the secondary classroom. The experience of seeing a play and the experience of studying it helped teachers shape in-class presentations. As a corollary, the secondary classrooms became adjuncts to the Theatre and the University. Thus, all three components derived benefits: theatre personnel realized a broader sense of responsibility to its public; the University instructors became more acutely aware of secondary school curriculum problems; and teachers gained insight into possibilities for teaching not understood or considered before this experience. Additionally, high school teachers recognized the problems other teachers have in adapting content to various ability groups and across differing socio-economic strata.

The Project operated on the premise that "enrichment" depends upon involvement. Mass exposure, no matter what its other benefits, provides little or no opportunity for individual students to participate in more than a thoughtless way. Since classroom teachers influence, for better or for worse, their students' responses to materials, the Evaluators constantly sought teacher-involvement as a means of securing student-involvement. Meantime, teacher acquisition of knowledge and alteration of views will doubtless help teachers to approach future plays in future classes with greater competence.

If involvement is the "key" to enrichment in the Humanities, student exposure to "more of the same," or "better" or "harder" material does not necessarily serve the purpose. Furthermore, enrichment, unless it is used merely to mean acceleration or saturation, implies gains in areas other than the cognitive. Students are properly suspicious when every stage of an "enrichment program" concludes with an examination of their retained subject matter or informational content. The Evaluation Team and most of the teachers involved came finally to believe that the cognitive and the affective domains are demonstrably interrelated; however, demonstration of this belief heretofore was limited because most testing devices favored measuring only student capability of content retention, i.e., the cognitive.

The Evaluation Team sought to develop critical faculties among the teachers and students from the Experimental Groups, but that goal was by no means the major one. Instead, the Team functioned in such a way as to serve a more important goal, i.e., "enrichment" through involvement. Reading a play (which comes within the realm of "Drama as Literature") is one kind of experience. Seeing a play (which comes within the realm of "Drama as Theatre") is another kind of experience. In "knowing" a play as Literature/ Theatre, one employs a "critical intelligence" which sets up expectations of the production. What appears as a "dead" piece may come alive on stage, or what appears exciting in reading may be ineffective on stage. Hence, student expectations provide additional opportunities for exercise of critical judgment and for student involvement. Perhaps most important here is the fact that the "greatness" of the play does not necessarily affect enrichment. The uninvolved student may leave a show untouched by the experience, or, at best, aware of the story as an aid to understanding the text to which he is exposed in the English classroom. The Evaluation Team strongly believes that involved students, i.e., pupils who are aware of the text and its problems and the production and its problems, may profit from a "bad" production of a "bad" play just as much as from a "good" production of a "great" play. Involvement begins only as students learn to apply skills needed for critical evaluation of what they see, read, and perceive.

These ideas clearly militate against the American schools' past assumptions which favor the classics as necessary first approximations to drama. The Team concludes that Shakespeare, , for example, is not necessarily the best "vehicle" for dramatic enrichment. The Evaluation Team denies that enrichment means seeing some of the best and appreciating it. Admitting that acculturation demands student acquaintance with the repositories of the culture's shared traditions and values, the Evaluation Team repeats its distinction between acculturation and individual enrichment. Communities and schools must recognize that distinction and chart programs which serve higher-minded purposes. While making these pronouncements, the Team recognizes T. S. Eliot's admonition that students of literature must be made to learn their Milton whether they like it or not, but they must, in the meantime, be permitted to discover contemporary poetry and its pleasures for themselves. We do raise the possibility of the efficacy of students' knowing Shakespeare and discovering contemporary drama for themselves elsewhere.

Cultural historians long ago recognized the Western World's apparent loss of "shared traditional values." Educators deplore student failure to respond enthusiastically to much of traditional art. The great affirmations of many traditional plays strike today's students as contrived or simplistic; meantime, the great negations - daring and thrilling a few years ago - seem to them merely pretentious. This is not to say we abandon traditional drama; it does say that acquisition of dramatic (literary and theatrical) awareness is precursory to the "received tradition."

In the past, we find a tradition which measured "dramatic awareness," "dramatic appreciation," and "content retention" as if they were one and the same. It does not necessarily follow that low levels of "retained content" identify students who are not "aware of drama." It is possible that both the high-scoring and the low-scoring students profit significantly from a dramatic experience in ways not assessed by "recall" and recognition" types of tests. But schools, for the most part, continue to rely upon input/output as the model for measuring teaching success. The Evaluation Team submits that all students, if properly involved, internalize elements of theatre which do not necessarily find expression in standard test formats. If this be so, then such internalization, which is student enrichment, goes unmeasured and unassessed, and our accountability, in terms of student achievement, remains ruefully remiss.

The 1967-68 Dramatics Enrichment Program, primarily through its research component, led its Evaluators to several types of highly tentative conclusions. Analyses of specific data, gathered from project participants, occurs elsewhere, but several conclusions which the data tend to support require statement here.

1. Unlike "acculturation" or "middle-classizing," enrichment depends for its existence upon student involvement as totally as possible in the dramatic experience.

2. Enrichment through involvement in a dramatic experience tends to extend the student's awareness of his world. The theatre becomes a part of his world, and he sees himself as one of the "theatre-going public;" meantime, the problems of other times and places become, in a sense, "his reality."

3. Incorporation of more of the world into student experience is separate from the highly personal, internalized responses to the experience, which tend to become his value-forming criteria.

4. To achieve student involvement requires attention to the affective and cognitive domains. It is proper for the student to be "taught" but not at the expense of personal, non-cognitive possibilities for response

to experience. Excessive, Dictatorial direction of study may stifle development in the affective; undirected study may prevent extension in the cognitive to the point that the student is incapable of meaningful responses.

5. Enrichment may occur regardless of the quality of the product, literarily or theatrically. A play about important ideas may be no more enriching than one chiefly concerned with theatrical values.

6. Students may go to see "great" plays (the received tradition) as a result of achieving "dramatic awareness" in lesser works; response to drama is more important than liking or "appreciating" the great plays.

7. Curricular innovation (integration to the classroom of "Drama as Theatre" as well as "Literature") permits teachers and students added involvement in qualitative judgments; these judgments arise from a combination of analytical (academic) and experiential activities.

8. Teacher involvement stimulates student involvement. Teachers who can truly "experience" a work tend to provide better environments for learning than those ready-equipped with responses and information.

9. Teacher involvement with such innovations, particularly discussion of purely qualitative judgments, generates teacher concern for student growth as well as student performance. Teachers respond to evidence of the affective gains of students.

Conclusions reached under Points 8 and 9 establish further questions for fruitful exploration and study. The Team underscores its concern for a lack in our knowledge related to pupil gains in the cognitive and affective domains and the interrelatedness of the two. As in the past, attention to pupil growth in the cognitive alone precludes our making wise curriculum decisions. As more and more curriculum studies unfold time after time "no differences" among and/or between "treatment groups," and as we view the bases upon which those studies find no statistical significance, we are more aware that "real differences" may lie in the changes within pupil attitudes and value systems - that is, in those affective areas which give rise to a pupil's development of internal criteria for judging and assessing his world.

The judgments, which this Report admittedly reflects, were heuristically derived from the Evaluation Team's three-year experience with the Project. The judgments resulted from observations of the joint efforts of several community agencies which sought to achieve an idealistic goal: to assure every student participation in his dramatic heritage. Not all the experiences related herein were initially conceived as part of the Program's research component proposal. Methods to implement that goal altered during the project. As the study evolved, Evaluators necessarily sought more precise definitions of the terms of the goal. Consequently, the Evaluation Team wrote and assessed the 1967-1968 Program in light of new, evolving definitions.

From the outset, the Evaluators took the position that students needed more than "free" tickets to obtain full enjoyment of their dramatic heritage. During the several stages of the Program's evolution, the Evaluators questioned the usually accepted meanings of "enrichment" implied by the title of the Project. Although the Evaluators were intimately involved in the Program, they tried, as best they could, to differentiate between opinion and evidence. For clarity, the Team divided its Report into several parts.

This Report separates its treatment of the objective data from its subjective evaluations. Nevertheless, the Team has a point of view and expresses that point of view; its objective data serve to support its explanation of the observed phenomena. We believe that both objective and subjective data are valid sources of information.

At the end of a challenging experience, the Evaluation Team reaffirms its belief in the propriety and practicality of dramatic enrichment as a joint effort of the schools, the Federal government, the theatre, and other agencies of the community. While the Team approves efforts to expose large numbers of students to professional theatre, it reiterates its conviction that exposure without direction and preparation fails to enrich either significantly or consistently.

This Report follows the format below:

Preface
Overview
History of the Project
Innovations in the 1967-1968 Project
Administrative Functions: the Cooperating Agencies
Saturday Classes and Research/Educative Aims
The 1967-1968 Theatre Season: Actors Theatre of Louisville as Classroom Extension
Student Audiences and Student Involvement
Testing Instruments: Their Development, Aims, and Effectiveness
Enrichment and the Affective Domain: A Conclusion

HISTORY OF THE PROJECT

The Dramatics Enrichment Project began at mid- academic yearm 1965=1966. The first proposal provided ticket distribution among Region III's schools on a "democratic" basis, i.e., a school's ticket allotment was formulated by considering the building population as compared to the system's enrollment and the system's population with respect to the Region's grand enrollment. As a result, Evaluators were hard pressed to locate sufficient participating students for interviews because few schools kept records of those who attended the plays. A far-from-typical drama class, whose members paid their own way, served as subjects during the first year's evaluation. A handful of students who voluntarily gave up two Saturday mornings for tests and discussions augmented the examined pupil population. After the Project's first season, the Evaluation Team recommended that the upcoming 1966-1967 proposal allot certain student tickets for special distribution to establish a sample student population representative of the larger, "democratic" distribution group. Project proposers were not prone to agree with the recommendation, feeling that Federal funds ought to be spread as fairly as possible across school populations in Region III. Evaluators became more convinced than ever during the 1966-1967 season that: 1) fair assessments of the Program's impact on pupils were impossible under the pattern of distribution adopted; 2) a promising and sound curriculum innovation was demonstrable under the provisions of the Project; and 3) "unearned increments" accrued to students as a result of the experiences at the theatre. The 1967-1968 proposal reflected administrator, supervisor, teacher, and theatre personnel acceptance of the possibilities pointed out in the second Project Report.

In many ways the 1967-1968 proposal represented striking deviations from the original program; in other ways, the 1967-1968 proposal provided means of implementing the original concern for making drama available to students. For one difference, approximately 20% of the total number of student tickets was marked for special distribution to "whole classes," while the remaing portion (about 80%) remained under the same "democratic" distribution schedule.

Actors Theatre of Louisville provided the professional theatre component for the Program's two and one half years of operation. The Louisville Board of Education administered the funds for the several participating boards of education, which included all public, parochial, and independent boards located in the City of Louisville, and Jefferson, Oldham, and Bullitt Counties. The University of Louisville cooperated through its administrative and faculty personnel. Over the three seasons, Dr. Leon V. Driskell, Dr. Robert D. Neill, and Mrs. Marilyn S. Rieser from the University's teaching staffs served as Evaluators of, and consultants, to, the Project.

The 1967-1968 Program called for two categories of student participation and a teacher study group. A general category of students received tickets (80% of the total number) distributed on a "democratic" or "random" basis. This amounted to about 17,000 tickets (4,000 for each of four plays) for students in this general category. Students received copies of teacher-prepared study guides for each play viewed; and this amorphous group contained unknown numbers of pupils lucky enough to get tickets to : 1) all four plays of the school-approved 1967-1968 season; 2) three of the four plays; 3) two of the four; and 4) only one ticket during the school year. The "democratic" student group served no function in the third year assessment. A special category of students (about 900) saw all four plays and served as the sample of students required by evaluation procedures. Students in the special category (the Experimental Classroom Groups) received copies of texts of the four plays, study guides, and special classroom instruction before and after their viewing the plays. The Project set aside approximately 4,000 tickets for this special category of Experimental Student Groups.

The 1967-1968 Project proposal carried out the spirit expressed by Mr. Edward Belcher, Assistant Superintendent for the Louisville Board of Education: "Our attitude is that we should experiment with and encourage every possible manner in which the school experience can be enhanced and improved. We feel that the live theatre can be a valuable adjunct to our work in making schools more vital, and we want to develop the best possible program for our students. We feel this Program is another step in that direction."

The 1967-1968 Program began in August, 1967, with the selection of teacher participants and continued through the end of the season in May, 1968. The total cost of the grant, which exceeded $76,000.00, represented another "first" in theatrical history and an "immediate and relevant educational experience" for high school students and their teachers.

In some respects, the Program suffered from lack of public information and public relations. The Evaluators felt their position made public release of information inappropriate, for their work was clearly to report findings to the sponsoring agency and to the Department of Health, Education and Welfare. As a result, school enthusiasm, outside the Project's immediate Experimental Groups, was "less than adequate." This judgment is based on student tickets used under the "democratic" distribution provisions. Perhaps enthusiasm would have increased if Region III's teachers, school administrators and public had been made more consistently aware of the Program's aims.

Overcoming difficulties concerning play selection and approval in 1966-1967 permitted more careful planning for the 1967-1968 season than had been previously possible. Partly through conference-meetings of theatre representatives, boards of education representatives, and members of the Evaluation Team, conferees decided late in the academic year 1966-1967 that plays for the following season should be approved by the several boards in time for ordering texts of the plays for student use. With that step, the applying agency moved toward curricular integration of drama. Establishing the propriety of curricular integration permitted the 1967-1968 innovations which ultimately made the Program more successful than observed in the other two years.

INNOVATIONS IN THE 1967-1968 PROJECT

In the first two seasons of Region III's Dramatic Enrichment Program and under the provisions of the Project, large numbers of high school pupils saw an occasional play at Actors Theatre of Louisville. Each Region III school system appointed a responsible teacher or administrator in each school as distributor. Pupils who viewed the productions obtained tickets in one of two ways.

Some distributors used a reward system for handing out tickets; and others established a "first come, first served" priority. As a result, rarely did more than a half-dozen students in any one English classroom see the same play no matter which distribution pattern the school followed. The Project earmarked none of the tickets for teachers. Consequently, the study guides and the plays lost their potential impact because teachers either 1) felt they could not devote class time to discussing plays which only one or two students in the room saw; or 2) had little incentive for attending the plays on their own.

Then, too, most of the plays were foreign to the established curriculum. Teachers lacked knowledge of the play's content and/or the theatrical background necessary to lead class discussions about the productions. Of one thing the Evaluators were sure, every English teacher had exposure to Shakespeare; but no contemporary theatre offers much Shakespearean fare to its viewers. Surveys also revealed that very few teachers knew their Moliere, Inge, O'Neill, Behan, Odets, Sartre, Jarry, or Becket - to mention a few. Evaluator checks of school library holdings revealed a paucity of contemporary drama and dramatic criticism in the collections. A copy of a contemporary play, when found in a school, was most frequently in the personal library of an "unusual" English or drama teacher.

The 1967-1968 Program differed from the two earlier versions in that teachers could now integrate play-viewing experiences with the study of drama and, in some instances, with study of other genres and subjects. Moreover, the innovation permitted the Evaluation Team more intensive and more extensive student testing, for teachers had time and incentive to make the study of drama a part of the classroom work. Nevertheless, this Report must stress that "curricular integration" represented but a minor part (20%) of the total scope of the 1967-1968 Program. Random distribution (80%) continued to dominate the Program. The local Project substituted principle of selective enrichment for mass exposure. More is the pity it did not!

The 1967-1968 Program centered around a group of teachers, each of whom taught all four board-approved plays to one English class and accompanied that class to an Actors Theatre performance. From among the teachers who volunteered for participation, the Evaluation Team selected thirty applicants and five alternates; and each selected applicant's own board of education gave its approval for participation. Teacher incentive included a stipend and free tuition for five graduate credits in English (3 hours) and Education (2 hours). Perhaps an equally important teacher incentive was the availability of enough play scripts for all her students in the Experimental Classes. The scripts became a part of the teaching library for the school's continued use.

While the educational content of the graduate classes remained at a high level, the Evaluation Team also recognized the importance of having a forum for teachers to discuss their experiences. Attending classes on Saturday mornings, where teachers picked up necessary materials (scripts, tests, study guides) and received instruction related to administering tests or collecting other data, provided teachers stimulation within the discipline and opportunity to discuss drama with other informed adults. Furthermore, the Saturday classes brought teachers together for purposes other than instruction and discussion. During the year, every teacher worked on two types of committees. One committee structure prepared the study guides, and the other prepared test questions appropriate for assessing student and teacher participation. University instructors supervised both types of committee activities; consequently, teachers devoted Saturday afternoons to committee work and mornings to classroom instruction. Teachers required less instruction and supervision in making study guides as their experience and confidence grew.

Study guides for student use reveal the teacher's internalized productions; Actors Theatre provided the viewed production. Students took their own internal productions to the Theatre. The juxtaposed "productions" served as bases for classroom discussion. As the season wore on, more and more teachers reported vigorous (sometimes heated) exchanges among and between students participating in the experiment.

Teachers very soon recognized problems inherent in producing a play as opposed to using a play as a vehicle for literary study. Teachers learned to discriminate (slowly at first) among various kinds of study: Study of dramatic form, of social implications, of literary qualities, and of theatrical qualities. The first step in teacher growth occurred when they realized scripts held multiple interpretations. The Evaluators, in their roles as University professors, stressed this point all year. Imposition of a single, teacher-dominated view (at the expense of all other views) occurred less frequently as the year progressed in University-classroom teacher-discussions and teacher-made compositions. Making unified, provocative study guides obliged teachers to go below the surfaces of plays and textbook introductions. They were obliged to consider the play and its message, the theatre and its limitations, and the audience and its reception. Teachers abandoned the paraphrase method in their discussions and study guide compositions and sought fresh styles for expressing new ideas.

Teacher's construction of tests raised other difficulties, for the University instructor insisted upon allocation of a certain percentage of test items to specific areas of content and inference. He also insisted that each multiple choice question include varying levels of "right" and "wrong" responses. In particular, teachers discovered the difficulty in composing valid inference questions, and they had trouble correctly answering other teachers' inference-type questions. These experiences, combined with instruction and discussion, revealed to all a need for better assessments of pupil growth than those employed in most classrooms. Realizing the possibility of "open end" questions which sample both cognitive and affective pupil behaviors followed. Thus, teachers launched into a whole new realm of measuring their 1) own effectiveness, 2) efficiency in teaching, and 3) impact upon students.

This Report pauses to illustrate the production of one of the student study guides. Max Frisch's Firebugs was the second play in the 1967-1968 student season; its production appeared in late November and early December, at a time when teachers had only a modicum of Saturday class experience. The teacher committee charged with preparing a study guide for Firebugs began its work before the University faculty give its first major presentation about the play. Faculty members recognized the teachers' failure to respond to the work's literary symbolism. Rather than "teach" the play to the teachers, the faculty elicited attention to the text by questioning teacher assumptions. That which the high school teachers assumed was a straightforward, if slightly absurd, play became an exercise in discovery of symbolic meaning. Later, when Actors Theatre's production chose to de-emphasize the symbolism, teachers, though disappointed, recognized that the actual production was nevertheless valid and viable. Students, responding to the high school teachers' new-found emphasis on the play's symbolism, had no trouble in accepting Actors Theatre's rather broadly comic and colorful reading of the script. Pupil response to test questions revealed they read the play as "black and white," rather than a "day-glow," painted comedy.

The University faculty emphasized aspects of literary development and literary-theatrical form each Saturday; and for the most part, the faculty de-emphasized biography of playwrights. For example, the relationship of the novel and the movie to the play version of All the King's Men required a modicum of biographical data. On the other hand, since Frisch was unknown to most teachers, the faculty chose to demonstrate some of his novelistic tendencies and compared The Firebugs to other plays. The faculty insisted that teachers respond to issues raised by the play's message rather than look for "what would interest high school students." In short, plays proved good vehicles for examining "controversial issues," even when they appeared moderately tame on first reading. Evidently, the idea was infectious, for most enthusiastic reports centered around the opportunity for high school students to explore some of the "problems" bothering them most. Brustein's concept of the "theatre of revolt" provided a focus for these ideas and for consideration of dramatic form. For the most part, teacher involvement remained high throughout the year. The rate of attrition was "normal;" two of the thirty teachers withdrew while the remaining ones apparently developed their roles optimally. (Both withdrawals were due to illness.) One teacher consistently made it a point to visit classes other than her own to present the plays and share the scripts. Others assumed the responsibility (before and after school in the hallways) of answering questions students other than their own raised before and after their viewing experiences. One or two others made arrangements for students with "random" tickets to accompany their classes to the play and to discuss issues on the bus. Another teacher admittedly used every play in her instruction in classes other than her English groups because student interest was such that she was able to illustrate points by alluding to the plays and providing a brief plot summary.

The 1967-1968 experiences support the belief that student enrichment depends largely upon teacher enrichment. That is, student attitudes respond to teacher attitudes; and the informed, interested teacher is more likely to involve her students than is the threatened teacher. Clearly, it is impractical as well as unfair to expect English teachers to know dramatic literature as theatre without instruction. Similarly, it is unlikely that the best-trained teacher has opportunity to study all plays seen in a community like Louisville. Hence, the opportunity for teachers to study plays before teaching them serves to heighten teacher-confidence at the same time that it increases competence. Meantime, and equally important, teachers tend to approach plays less prescriptively when given fresh opportunities to discuss the works with their peers.

Innovations for the 1967-1968 Dramatic Enrichment Program aimed at making teachers central to the enrichment process. To that end, neither University faculty nor school administrators interfered in teachers' classes. For the most part, teachers felt free to present plays exactly as they wished. The only limitation was presentation time, and this imposition was an artifact of school structure and calendar.

Most teachers truly attempted to integrate the plays into their regular curriculum rather than periodically stop to study drama and then return to the curriculum. The teachers' agreement with the Program directors was that they present their pupils one play "in depth" and provide technical evidence of doing so. The evidence teachers supplied suggested that many teachers made "in depth" presentations of more than one play. In the Catholic schools, several teachers taught all four plays in depth.

Pre-viewing and post-viewing discussions apparently served the desired purpose of making plays meaningful parts of the curriculum, and, more importantly, meaningful parts of the students' lives. Toward the end of the season, some students objected that reading plays before viewing tended to "ruin" the experience. Alternate views notwithstanding, the Evaluators submit that the nature of the season influenced this particular student-response. Anouilh's Thieves Carnival is clearly a play depending upon surprise and visual effects; it is not hard to follow. In contrast to the heavy dialogue of the preceding play (Shaw's Misalliance), Thieves Carnival appeared light indeed. At the beginning of the season, students who saw the play before reading All the King's Men found the going "tough." Possibly, students might have been permitted to see the last play before reading it; the pedagogical effect would have been equally heuristic, for students would have then discovered elements in the script they missed in the production.

The team-teaching approach in the Saturday classes for teachers, represented another innovation. Teachers discovered that faculty members were unafraid to discuss among themselves. Equally effective was the support each University instructor received from his colleagues in the process because the three members appeared informed in other members' areas of "specialization." From this team experience, high school teachers were encouraged to venture into areas new or unfamiliar to them.

ADMINISTRATIVE FUNCTIONS

The Dramatics Enrichment Program was fortunately not administratively top heavy. The Louisville Board of Education, working through a project coordinator, supervised ticket distribution, payment of various stipends and bills, but remained unobtrusive throughout the academic year. Neither secondary students nor teachers were intimidated by nervous administrators hovering over the Program. Meanwhile, accounting procedures provided spot and summary checks on the Program.

The University of Louisville cooperated with the Louisville Board of Education by remitting portions of teacher registration fees for Graduate School credits earned in the Saturday classes. Faculty in charge of those classes had full freedom to conduct them as they saw fit and to set requirements needed to fulfill the educative and research components of the Project.

The Evaluative (research) aspect of the Program, administered through the Team, provided liason with the Louisville Board of Education (Mrs. Marilyn Rieser) and with the University administration, its Graduate School and University College (Dr. Robert Neill), and overall coordination for classroom instruction on Saturday mornings (Dr. Leon Driskell). Mr. Forrest Shearon, project coordinator, remained in close touch with the Louisville Board of Education, Actors Theatre, and the Evaluation Team. He attended some Saturday class sessions, where he discussed administrative details, and assisted in the technical aspects of study guide production. Since the representatives of the several participating boards of education had approved plays in advance, no major problem existed in scheduling student attendance, either as classes, or as individual members of particular student bodies.

Because the Project was approved and administered by the Louisville Board of Education, the Board administration took issue with the purchase of the Team-approved anthology of plays in lieu of a single-play text of Thieves Carnival. (A single-play text of Thieves Carnival costs more than the anthology.) Recognizing its responsibility to parents and public, the Board removed Anouilh's play from the anthology and provided students with only the pertinent play. The remaining portions of the anthology were withheld from distribution to students because of "objectionable" content in the other plays. Some teachers interpreted the act as "censorship." Nevertheless, students got the appropriate play at a savings to the Project's budget.

Although the Evaluation Team regarded the plays cut from the anthology useful and largely inoffensive, they admitted the Board's prerogative. To distribute literature in the school implies school board approval and/or encouragement to read. To endanger a dramatics enrichment program by providing parents and public an instance of objectionable material not otherwise justified by inclusion in the season and to be taught for its positive values would have been irresponsible. Time didn't permit teaching the expunged plays and establishing their values.

The administrator-teacher difference of opinion about literature and student reading had positive effects on teachers. Project teachers apparently felt more closely knit as a group because of, what they regarded as, their "liberal" views of literature. Project teachers from Catholic schools had permission to take the books without "editing," and participating public school teachers admitted that parochial schools might have some advantages over public schools. The incident generated tolerance among teachers from both types of school systems. The Evaluation Team doubts if any teachers yet approve the removal of plays from a text.

Administratively, the Program functioned smoothly with no conflict of interest or responsibility clogging the machinery. Teachers frequently raised questions clearly outside the intention of the Project. For instance, some wanted students to attend plays during school hours. The Evaluation Team admitted the virtues of the plan, but admitted also the impracticality until administrators of the several systems become "totally committed" to drama as an integrated part of the curriculum. Teachers undertook to achieve that goal, content to work within the existing administrative structure to achieve it.

The Program's administration and teaching/learning suffered because appropriate discipline supervisors did not widely participate. Supervisors from school systems did assist in two general meetings on policy; none attended Saturday classes although an open invitation was extended to them. Their help in directing teachers in practical aspects of administration and stimulation of greater schoolwide enthusiasm in the Program was sorely missed. Involvement of discipline supervisors is part of the recommended innovations for future programs.

SATURDAY CLASSES AND RESEARCH/EDUCATIVE AIMS

The 1967-1968 Dramatics Enrichment Program provided graduate classes in English and Education for Experimental Group teachers. The function of the Project's Saturday classes was to achieve two educative aims. The English class aimed at giving teachers opportunities to grow in responsiveness to Drama as Literature and to Drama as Theatre. The Education class sought to: 1) reshape teacher roles by including drama as a part of their English curriculums; and 2) upgrade their techniques for assessing pupil progress in secondary English classes. The teaching team hoped to achieve the goals by having teachers observe and participate in team-taught courses, by examining a variety of appropriate evaluative techniques, and by developing appropriate instruments for measuring classroom objectives. Both aims expressed hope that teacher experiences in Saturday classes would have a positive impact upon secondary English curriculums and reflect in observable changes in student behavior. The Saturday sessions provided time for initiating and completing housekeeping chores: gathering pupil background data, reporting test results, making up the Project's student attendance schedule, and establishing and maintaining teacher awareness of the Project's meaning, value and implications. To provide adequate time for in-class presentations and discussions, the University faculty teaching team reduced mechanical and administrative details to a minimum.

The series of University classes extended over two academic semesters for ten sessions and numerous study-guide and test-composition meetings, begun at eight o'clock, terminated about noon with a fifteen-to twenty-minute, mid-morning coffee break. Frequent Saturday afternoon sessions were devoted for study-guide committees and test-planning meetings. Teacher committees often met informally on weekdays to complete or to extend the previous Saturday's work on study guides and tests. The three-man University faculty team, which also served as the Project's Evaluation Team, invited guest lecturers to augment Saturday morning presentations, to extend or to deny points-of-view already expressed by the faculty team, and/or to generate classroom discussions. Invited guests included Courier-Journal Drama Critic William Mootz, Actors Theatre Producer-Director Richard Block, University instructors, Professor James Byrd from the University of Louisville and Professor Dudley Thomas from the University of Evansville, and Shaw expert Professor Morris Bein from the University of Louisville's English Department.

The English class emphasized the theme, "The nature of drama: an enactment of common human experiences." From observing the ways classical (traditional) drama reflects implied universal and/or codified mythical experiences, teachers followed the evolving western dramatic tradition in which commonly held religious beliefs broke down and religious doubts emerged as the Theatre of Revolt. Borrowing from Brustein's The Theatre of Revolt, which emphasized the messianic, the social, and the existential stages of dramatic revolt, permitted the faculty to introduce a large body of plays from which to choose for in-depth exploration specific works which relate particularly well to the concept. The concept supported theatrical and acting conventions pertinent to the year's study.

A teaching methodology evolved from the Team's speculation about how and when teachers 1) learn best, 2) become most excited about content learned and taught, 3) and display most frequently an openness to ideas. The methodology embraced a "discovery approach" to knowledge by analyzing conflicts among and between some ideas in drama/theatre. Having been exposed earlier to Brecht's "alienation principle" from both technical and theatrical bases, teachers discovered the principle at work during the year. The faculty's educative aim disavowed their consistently teaching simple ideas or simplistic solutions to dramatic or "real" problems. The Project's main educative problem lay in training teachers who are required to teach drama but who have minimal academic preparation. In addition to transmitting facts and theory, the teaching team hoped to create positive teacher attitudes toward, and curiosity about, dramatic/theatric ideas.

The English faculty encouraged close, attentive reading of plays for their significant events and images. The so-called objective nature of the genre permitted class discussion of dramatic formalism. All the King's Men was a natural first vehicle for exploring the cinematic, novelistic, and dramatic forms of one man's work. Teachers who had their students read the novel and/or see the film provided bases for extended classroom examination of the play's form. Since one faculty member and one teacher-participant were in the Actors Theatre cast, their involvement in the production permitted the class insights which otherwise would have been impossible. Little did teachers realize the importance of their question: What would the play be like if we alter the play's cast of characters, or set our production in another ethnic or racial group, or change just one part and let a Negro be Willie's Irish bodyguard, Sugarboy? Sugarboy, in the Actors Theatre production, was played by a Negro, Project-participant teacher.

The Team observed that teachers had little theatrical training and showed more concern for the text than for its "playing." Consequently, Saturday classes emphasized distinctions between Drama as Literature and Drama as Theatre. After admitting that reading plays gave "life" to a work because they visualized as they read, teachers realized that in the process of reading a play they create their own "interior productions." The director, reading with a broader and deeper range of experience than the public, "shaped" his show in precisely the same way. A director's "interior production" provides the tangible shape submitted to public view. Near the end of the season, one guest speaker aptly stated the case: "A play doesn't exist until it is staged." Beginning with differences in the aims and potentials of professional theatre versus educational theatre and then proceeding to an examination of methods of "reading" a play, Mr. Byrd revealed, in making decisions about his production, the processes which create his own "interior production." Teachers observed that Mr. Byrd's revealed "production" of Thieves Carnival differed, in most particulars, from the one teachers knew Mr. Block would use to mount the play. The differences between the two "productions" gave teachers three valid, shaping, interpretive effects - their own, Mr. Byrd's, and Mr. Block's. Now recalling the sharp differences between the faculty's academic interpretation and the observed production of Firebugs, teachers became aware of the consistent faculty attitude toward a personal "interior production," the staged production, and the interaction between the two. Considering these experiences shaped the faculty's belief that dramatic enrichment occurs only as teachers become involved with conflicts and interactions of at least two "productions."

To acquaint teachers with needed dramatic criteria which go beyond a book's information or a single critic's interpretation, the faculty "contrived" several classroom experiences. The aim of the contrivances focused on the "theatrical rightness" in scenes of plays as opposed to preconceived teacher-expectations. For its first case, the faculty discussed two possible productions of the dream-treatment of a love scene in King's Men: 1) to have the lovers embrace to dramatize a sensual effect, as the script specifies; or 2) to separate the lovers, as the director Mr. Block chose, to dramatize a dream effect in recalling a moment of long ago.

In its second case, the faculty pitted Mr. Byrd's expressed attitude toward a script against Actors Theatre productions already viewed. Mr. Byrd's attitudes, on the one hand, hold the script "sacred," allow for few script changes, and stick to the more historically authentic. On the other hand, Actors Theatre noticeably altered the scripts in several instances. For examples, *King's Men* script alterations cast Sugarboy as a Negro body servant instead of an Irish bodyguard and the *Firebugs* chorus echoed well-known passages from President Kennedy's inaugural address. The faculty held that the director's interpretation of his play, especially in the absence of well-established tradition, permits various tonal and substantive alterations. Sometimes textual variations within productions of "great" plays exist because of directors', playwrights', and actors' on-stage improvisations.

For a third case, changes in Elizabethan drama occur as each succeeding generation lends its own interpretation to the period's pieces, even though the text remains "relatively" unaltered. Using Shakespeare as an example, adding a proscenium, electric lighting, and moveable sets makes plays different from that which Shakespeare could produce. In pursuit of values attached to close reading, the impact of Freudian criticism upon various "readings" of Shakespeare, causes teachers to respond to elements in a play in purely personal ways; moreover, directors validly underline their productions with purely personal reactions to a play's elements. Hence, Drama as Theatre provides opportunities for new, valid productions regardless of an author's original intentions.

Saturday classes considered the problems which Actors Theatre's physical accommodations impose upon its productions. The unusual shape of the stage, the physical proximity of the audience, and exposed lighting required special treatment of space in all its productions. The faculty analyzed rehearsals before a play's opening to prepare teachers for sight patterns, difficult stage maneuvers, and use of space. These presentations took

Project teachers beyond the story-level and into the realm of technical production.

Actors Theatre provided faculty and participating teachers other insights into production problems often met in resident professional companies. Limited budgets restrict and militate against a wide choice of plays, large casts, and a wide range of experimental backgrounds among the theatre's available talent. These, by no means, exhaust the limitations placed on such professional theatres. Consideration of these limitations alerted teachers to the need to support and to expand worthwhile community resources. As teachers assimilated these data, they moved toward understanding why Actors offered a "less-well-known" Shaw play instead of a "great" one. With understanding, teachers and faculty began exploring positive values inherent and implied in Misalliance, i.e., the relevant human problems of education and family life. The Team concluded that although a Shakespearean play would have appeased most high school teachers and the theatre's general public, provided variety, and fed conservative theatre tastes, it is false to assume Shakespeare is a student's "best" introduction to drama. The assumption's fallacy is particularly evident when one considers that theatres must select plays which require small casts and operate within moderate production budgets.

The faculty faulted the assumption that most students "learn" better by progressing from the "easy" to the "more difficult." The difficulty-level and unorthodoxy of plays viewed at the outset of the Project's season (King's Men and Firebugs) demanded enough from students to involve them sufficiently and to leave them anxious for deeper understanding. The two initial experiences gave some teachers the ability to contrast the theatricality of Thieves Carnival with the literary qualities of Misalliance without denying theatrical potential to the one and idea content to the other. Some project teachers successfully managed the contrast, and some continued to regard Thieves Carnival as unsusceptible to the usual analysis of Drama as Literature. Much of the theatrical "fun" of Anouilh's play underlines basic observations of role-playing and human manipulation. For some teachers, analyses of these themes destroy the play; hopefully, high school students, whether able to express an awareness or not, recognized that the "fun" of the play went deeper than the surface.

University classroom discussions brought out unanticipated concern for teacher-pupil interactions. The messages in Misalliance, for example, are relatively easy to grasp among the middle- to upper-classes - the generation gap, total conformity, education of mind over body, the "self-made man." Evidently, the messages hold no relevance for large segments of Negro student populations, even when their teacher is a Negro. Possibly the teacher's acceptance of middle-class values stands in the way of pupil achievement because the Team observed the same effect among Negro students instructed by white teachers. Quite the opposite affect appeared among classes instructed by the upper middle-class teacher whose pupils generally responded as positively and as strongly as their teacher. Other teachers reported that the "generation gap" theme was too vital and too personal an issue for students to discuss freely in class. In accounting for these observations, teachers speculated that if students internalized the play's problem as their own, they were unable to verbalize the strength of their feelings about their own misalliances with parents and society. The faculty team speculated differently. Teachers create student problems by strong, albeit subtle, demands for student conformity to teacher tastes. The Team observed that students who liked Firebugs "a great deal" most frequently had teachers with conventional theatrical tastes.

The faculty team took itself to task by raising a highly provocative issue. Did the teaching team inadevrtently impose, by some subtle means, a degree of conformity on the participating teachers? That is, did the faculty condition teachers to respond to content taught in ways that the Team's emphasis and bias determined what teachers sought to transmit to their high school class? For instance, this Report pointed out earlier that teachers missed the literary symbolism in Firebugs. As a result, the faculty (in a special way) emphasized and assisted teachers with the symbolism. Teachers, in turn, passed the ideas to their students. However, Actors Theatre removed most of the symbolism from its production. The result was a wide gap between student expectation and actual experience at the theatre.

In responding to the issue, the faculty turned to its notes from Mr. Block's and Mr. Mootz's presentations to the class. Both agreed that excitement in the theatre arises from the fact that no two performances are ever alike. What one judges is a particular performance given on a particular night by a particular cast. Both judge and cast are in various stages of preparation and "set." Dramatic criticism, then, contains some consideration of a play's potential based on the viewer's internalized production. To the faculty, this realization implied two things: 1) students need experience with the play's text prior to viewing; and 2) students and teachers need some internalized production or "set" as a basis for viewing the object.

That the faculty deliberately or unwittingly created a gap between student expectation and his actual experience furthered student and teacher enrichment. Students and teachers can now entertain the idea that the play as a "written thing" has qualities not present in one production of that play. The bifurcation underscores our insistence that "Drama as Literature" and "Drama as Theatre" are not the same thing; the interaction of the two creates the basis for true dramatic enrichment.

Topics from dramatic/theatrical criticism were among the last areas covered in the University instructed English course. The decision to include the area was made because participating teachers frequently differed (violently sometimes) with newspaper reports of the season's productions and asked the faculty to consider the matter. Teachers recognized differences were appropriate and violence unnecessary. "Panning" a show was one thing, teachers opined; taking students to a panned play was another matter altogether. The faculty insisted that students should read available reviews for maximum enrichment. The critic's voice was just another expression of attitudes, values, and principles against which students may "test" their internal productions.

A well-trained critic deserves serious consideration even if readers reject his judgments. Critics, teachers learned, neither predict a play's popularity nor describe how a play will "run" on its second day. As teachers realized the pressures against which a daily newspaper critic works, they found the possible source of a critic's bias lay in time factors and past experiences with the theatre. Although teachers desired an immediate relief to the problem of promoting this Project (i.e., good publicity), they found that the critic's broader responsibility must be served first, i.e., his honest promotion of better theatre through the theatre's adherence to high standards of excellence.

In meeting one of the aims for the professional education course, instruction centered around test development and construction, which included item-writing experiences. Having Project teachers observe and participate in both team-taught classes gave the faculty opportunity to realize the second aim for the course.

Teacher sophistication in educational tests and measurement was similar to the paucity of observable teacher responsiveness to Drama as Literature/Theatre. Evaluation problems stemmed from unclear, poorly-stated educational objectives, the broad range of abilities and grade-levels among the participating classes, the different socio-economic backgrounds of students, the varying levels of teacher competency to write good test questions, the variance in teachers acceptance and trust in educational measurement, and the need for teacher concern about assessing pupil attitudes, values and opinions.

Prior to the outset of the Project, the University faculty determined test formats and specifications for most of the instruments used. Teachers supplied sample items to fit the specifications and to reflect the content they stressed in class. Copies of the tests developed for the Project appear in the Appendix, and another section of this Report discusses that development.

Occasional restatement of the Project's objectives helped teachers discriminate between "good" and "bad" test items. Teachers experienced difficulty in constructing items which assessed more than simple recall and recognition of facts. The faculty often wondered what high school English grades really reflect if the sample test items teachers supplied represent the teacher-made tests they use in determining pupil progress in schools. In-class and in-committee critical examination of teacher-made items provided teachers insights related to the problem of measuring classroom achievement behavior.

The most vigorous discussions in both University classes centered around the problem of creating tests which stimulate and challenge all Project students. The teachers frequently gave arguments and criticisms that questions on tests reflected middle-class and/or academic language standards which were insurmountable barriers for some students. The faculty argued that, although test item language *per se* should not be a barrier at grade levels represented in the Project, the fact that the problem existed did not oblige a lowered language level for all students. Our research questions aimed at assessing these very differences, if, in fact, any real differences were discernible; and, at the same time, Project tests gave teachers opportunities to teach students across a differentiated capacity some terms they would not otherwise know. To illustrate, one question on the *Firebugs* tests used a cliché, "to carry coals to Newcastle," as one of five possible correct responses. One teacher declared the question "unfair and frustrating" because her students came from environments where the expression is unknown. Teaching the expression to unknowing students, the Team agreed, could open for students a whole new world of idiomatic

English expression necessary for real literary understanding and criticism. Most school curriculums in the Region at some point include at least one teaching unit aimed at exploring cliches, and the faculty rationalized the appropriateness of the proffered choice on that basis.

The faculty team stressed the importance of student confrontation with unfamiliar material, arguing that growth occurs as pupils meet the unknown and develop skills in finding their own ways of knowing. Although hesitant to defend actively a cliche, the faculty team maintained that American English is largely normative and students from differentiated educational and verbal segments might desire and/or need to learn the middle-class idiom. We did not deny that other idioms are equally important. The unresolved issue leaves in the air a whole range of questions having to do with the propriety of middle-classizing students. The issue is fairly clear: does the assumption of what one may call "dominant culture" values, mirrored in our dramatic choices and in our teaching, alienate individuals from other cultural levels? The Dramatics Enrichment Program posited an assumption that diversity of experience is better than a a paucity of experience and that participation in the world's dramatic heritage (the received tradition) is "good" for all students.

Teacher concepts of testing and rationales for educational measurement altered significantly during the year. The Faculty asked participating teachers not to assign their students grades on the basis of Project-test performance. The faculty's stress on the "evaluation of a program" as opposed to "individual pupil assessment" gave teachers new insights into test usage. Teachers formed at least two rationales for educational measurment: 1) tests are necessary tools (albeit only one of several possible kinds) for research which describes and reveals hitherto unknown "facts" about the effects of drama on young people; and 2) tests are necessary instruments for determining the degree to which teachers meet established behavioral objectives in their classes.

Teachers sometimes complained that students knew more than test scores revealed, and the faculty encouraged teachers to use classroom discussions and writing assignments as supplements to the objective tests. Again, the teaching implication surprised some teachers. Writing assignments, far from serving as tools for determining what a student knows, teach him more about what he knows, thinks, and feels. In short, writing does not measure what the student has learned but what he is learning.

As teachers mastered techniques associated with familiar test formats, attention focused upon instruments which reveal more than pupil achievement and which standardized tests allow. The Project faculty introduced a new form of assessing pupil achievement based on the old stimulus-response notion. The "twist" in the new form provided "open-end" questioning and avoided the "forced choice" criticism leveled at standard, word-recognition formats. Rather than face a "single correct choice" on an item, students were permitted to express a wide range of "correct" responses to each question (stimulus), the effect of which revealed degrees of learning rather than the "all-or-none" proposition associated with multiple choice, true-false, completion, and/or matching items. A partial analysis of the testing device appears in another section of this Report.

Teachers consistently reported "changes" in their students, but they were hard pressed to describe the changes. The faculty admitted the possibility and likelihood, even if that change were not susceptible to expression in raised pupil grades or greater retention of information. The increased feeling among faculty and teachers was that cognition is but a portion of the gains made possible to participating students. The faculty encouraged teachers to develop tests which exposed pupil growth and which, at the same time, kept plays from "suffering" from the usual analytical questioning. Teachers used afternoon committee meetings to write study guides for all students who attended the Project's plays. At first teachers were reluctant and insecure in their work, but as the University classes progressed, Project teachers assumed more responsibility and needed less direction from faculty members. Study guide committees apportioned work so that each teacher had some bibliographical and compositional chores. Although the University class' members consistently faulted each guide in some respect, their criticism became tempered with an increased awareness of the difficulties inherent in the task. Pleas that study guides express ideas in "student language" were easy to make; producing such was difficult to accomplish.

After one or two abortive efforts, teachers stopped attempts to write guides in a "student language." Such efforts, teachers realized, produced a patronizing tone, the effects of which were unfortunate. Glib paraphrases from some standard source, when translated into the student vernacular, lacked honesty and force. Eventually, most teachers agreed upon a moderately simple language. Later, by reducing the number of critics' quotations, by relying more heavily upon the play and the play's message, and by leaning upon their own insights, teachers produced more readable and more effective guides. The study guide format called for each to end with discussion-type questions about the play. By the year's end, the number of questions asked was half the number which the King's Men guide contained. The quality of questions improved markedly.

As the year progressed, teachers became increasingly more confident of their views and were less timid about denying opinions expressed by the faculty team and by visiting experts. Despite pleasure that teachers were developing stronger opinions and, in some instances, keener perceptions, the faculty team resisted the temptation to acquiesce to majority opinions. Team members were capable of inciting their views with considerable vigor.

The Saturday classes for teachers raised significant questions for members of the teaching profession, specifically for teachers of the humanities. The nature of the Program was such that the faculty stressed ideas and methods and techniques over ready-made answers of interpretation and philosophy. The teaching team took points of view but attempted to avoid dogmatism in all but simple matters of fact. In large part, the faculty considered that it provided an adequate example of means of teaching Drama as Literature and Drama as Theatre without stifling individual responses; it attempted to demonstrate how the classroom and the theatre, working together, may benefit high school students (teachers as well) cognitively and affectively.

Interestingly enough, the faculty team noted the relationship between pupil achievement and teacher performance on tests used in the Project. Apparently, student improvement and performance relates directly to teacher improvement and performance. This was precisely the point which the Project proposers had in mind when the experience was established.

THE 1967-1968 THEATRE SEASON

The four plays viewed by Region III students during the 1967-1968 Actors Theatre season included, in order of production, Robert Penn Warren's *All the King's Men*, Max Frisch's *The Firebugs*, George Bernard Shaw's *Misalliance*, and Jean Anouilh's *Thieves Carnival*. Spacing the student shows through the Project's season permitted discussions among University of Louisville faculty and participating secondary teachers well in advance of each play's opening. Actors Theatre produced four other plays during the year which gave an eight-play billing for its regular patrons and public. Some student and teacher Project participants saw one or more of the productions not included under the Project's provisions. Of particular student-teacher interest were Behan's *The Hostage* and O'Neill's *Long Day's Journey Into Night*. Comparatively few Project participants saw the twin-billed *Endgame* and *Striptease*. Not heavily attended by Project members although possibly suitable for high school student viewing was Gagliano's *The Night of the Dunce*.

For various reasons the Evaluation Team marks the entire 1967-1968 season as "distinguished." The eight plays include standard as well as innovative ones. Although the overall emphasis was upon the contemporary, the season's diversity permits contrasts among types within that emphasis. The four Project plays have similar virtues as a "season" with one major disadvantage. Critics regard no one of the four Project plays as indisputably "great" or particularly "meaty." Although the Project plays are "serious" in an important sense, "high seriousness" might have been achieved by including the O'Neill play. Long Day's Journey juxtaposed with Thieves Carnival, on the one hand, and All the King's Men, on the other, offers a much greater potential for teaching and/or learning. Rather than exposit on all four Project plays in the 1967-1968 Dramatic Enrichment Program, this Report singles out one production to illustrate points the Team wishes to make.

The Team regarded the Warren play "appropriate" despite admitted dramatic problems. In its way, the work was innovative despite its bombastic language and forced dramatic conventions. An actor's uneasiness with "poetic language" reveals possible script weaknesses. The "language," when not understood, also underscores uncertainty among and in the performers. Nevertheless, the play, as Actors did it, had real dramatic merit. Its quality, judged in other ways, remained open to debate. The inevitable comparison of novel and play generally resulted in readers' preference for the novel. Such comparisons failed to speak to "the play's qualities as a play."

The recognizeable and identifiable raw stuff of experience undergoes a process of interpretation before becoming art. Because of this, King's Men, as a vehicle for biography, politics, and/or history, is both useful and dubious. King's Men captures a major philosophical theme and dramatizes that theme successfully. The extent to which Warren's play - or for that matter, any play - "tells the truth" about the real-life situation which inspired the play is relatively unimportant. Nevertheless, the biographical/historical content permits teachers to make important points about drama.

Many Project students were clearly baffled even after reading the play in advance. Students who had no access to a script (that is, all students outside the Experimental Groups) were lost. Despite the difficulties, the play "held" a surprisingly large number of students. On the other hand, the production and play overwhelmed some students, who regarded the experience with uncritical reverence. Others, after a first taste of "adult entertainment," were eager for easier fare.

The Evaluation Team, not overcome with uncritical reverence, regards the play's effect contributed to attaining the Project's goals. Despite some "bad" theatre manners at student performances, the Evaluation Team believes that the season opened at a high level and that a part of dramatic enrichment was seen in students' stretching for total comprehension of a powerful experience. Bad theatre manners do not necessarily reflect student faults and inadequacies. Bad manners reflect the undisciplined mind which senses failure of the play's spoken lines to communicate with the audience. The audience makes a "new" script which tells the actor in loud and in no uncertain terms about the failure. Evidently, that which communicates to accepting, sophisticated, and/or conforming adults does not always meet success with young viewers. That Actors accepted the fact and successfully found new ways to "get across the footlights," was evidenced in changed student behavior. By the end of the season, student audiences entered the action in Thieves Carnival through spontaneous response to the innovative rhythmic dance routines introduced by the director and cast. Among possible explanations for student-audience misbehavior (at any theatrical event) may be the failure of the director (or actors) fully to accept responsibility as interpreters of drama as literature and as theatre. That is, the theatre person may have concerned himself excessively with the latter, possibly subordinating meaning or content to style. Though the student may not be able to verbalize his complaint, he may feel a play's partial inadequacy.

The Team insists that powerful experiences (enriching in nature) may occur in the absence of complete understanding by an actor, in the absence of complete or even partial understanding by a spectator. Theatrical experience, if successful, provokes student quests for cognitive and affective behavior changes. The Team regards Actors Theatre as adequate for significant student enrichment in drama. Personal enthusiasm and personal disappointments in specific plays have no real place in this Report. As participants in the drama, the Evaluators are grateful for the season just ended, but his is not to say that they are wholly uncritical of individual shows. The Project's use of a professionsl resident theatre as an extension of the schools' curriculums was successful. Success does not require consistent excellence in the theatre; it requires integration of viewing and studying. Such Projects as this one underscore the need for cooperative ventures among school systems, resources from the community in which schools reside, and a public which supports and endorses both.

One issue debated regularly among educational theatre personnel, among participating actors connected with this Project, and among the Team members was "What shall the nature (theatrical interpretation) of student productions be?" That is, should directors and actors deliberately slant a production towards student tastes in order to encourage student empathy, or should they conduct themselves as if they were playing to adult audiences and ignore student reactions? The Evaluation Team objected to the extreme position which ignores the responsibility which actors and school systems must accept in launching such cooperative ventures as this Program envisioned. The other extreme presupposed that theatrical art is mechanical and as such allows for no arrangement between performer and spectator. This other extreme was equally abhorrent. With young, uninformed audiences the theatre's prime responsibility was to offer soundly directed and sensitively interpreted drama.

No matter how professional the theatre group, the professional theatre becomes an educational theatre when it has student audiences. Establishment of empathy must originate among the performers and be transmitted to the audience or to large segments of the audience. Empathetic receptivity must originate in the school, the home, and the community. Failure to communicate in a performance becomes a matter of remissness in both the theatrical and the educational processes. Only as schools recognize a need to teach theatre etiquette and only as professional theatres accept their role as "educators" can the "wedding" be a successful one.

Unexpected student responses during the first part of the season left their mark on some actors' performances. Possibly, Actors communicated subtly their dread of facing student audiences whose anticipated responses were sure to match the bad behavior previously experienced. As actors warmed to student reactions and came to grips with the problem, they actually, in some productions, preferred student vivacity to adult apathy. Thus, while participating in the "teaching experience," actors encountered a rewarding learning experience for themselves.

The Team feels that repeated student attendance at plays leads to "better behavior" and to more meaningful involvement with dramatic fare. Just as some students at school constantly test the limits of allowable behavior, in the sense that they want to know just what they can "get by with," first viewers at the theatre test the limits of behavior there. When students get an actor's sensitivity to show and cause him to break character, they have succeeded in neutralizing the theatrical experience and tested the limits of allowable conduct. Such overt behavior indicates that the capacity to suspend disbelief, to attend to the play sensitively, and to re-adjust values has not developed adequately. Overt student behavior provides us with one set of quantities with which to measure the interaction between the actor and the spectator. More subtle means are required to get at the interactive qualities which lie below the surface.

A teen-ager, who attends the theatre with his parents and who is embarrassed when actors say words the student knows aren't "nice," may feel similar embarrassment at the same words when he is a member of a student audience but he responds differently. Admittedly, there are a few "high-minded" students who reject a speaker if his language is "bad," but en masse, students are likely to cheer the speaker who has violated propriety. And

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since student audiences are not totally "acculturated," their individual, private responses most likely are, in their nature, highly personal expressions. However, the adolescent mystique (one might even call it a culture) produces, when students are in large groups, responses expressive of the group's feelings. That is, in large groups, individual students give themselves to the group's responses. Unless students are totally involved with the play, their normal, appropriate response will be unpredictable. Dramatic enrichment does not presuppose a constantly high level of student "appreciation" of plays. Inappropriate responses or even bad manners in the theatre do not preclude enrichment's occurring. If students are to be passive recipients of cultural commodities, they might as well see nothing but film classics, featuring "great" stories and actors in consistently high-quality technical presentations. Presented properly, such a series could be enriching; but the quality of the product would not ensure that enrichment occurred. Enrichment does not depend upon the quality of the production; it depends upon the students' involvement with the medium.

The darkened classroom, or the school auditorium where films are shown, remains a part of school; the local theatre, though it may become an extension of the classroom, demands different responses. The theatre is adult; consequently, the student must behave differently when he goes to the theatre. The presence of two hundred other students in the theatre reminds him that he is really in school, in a sense. The people on stage have precisely the same task his teachers have, i.e., to communicate in a way which compels listening and involvement, an obligation which Actors Theatre largely satisfied during the past season.

Inability to separate character and actor is possibly the highest tribute a viewer may pay an actor. In viewing The Firebugs, most students regarded the central character (Biederman) as "a dope," worthy of hooting on stage and despising in real life. Adult audiences found Biederman mildly amusing but pathetic; they regarded the play as generally objectionable. Students recognized the play's essentially satirical thrust but were not threatened by it; adults were.

For students, the play's situation was real enough that they craved positive action to avert disaster. They were genuinely annoyed at the central character's essential stupidity. Adults chose to regard the play's metaphor as heavy-handed and its central character as "sad" or "funny." Many students further objected to The Firebugs because their readings of the play had not prepared them for its comic presentation; the Evaluation Team agrees that the play's satire was partly lost in its comic production, but it does not regard the loss as a loss of enrichment. Student reading was modified by a professional reading, thus requiring active student involvement - anger and annoyance.

Evidence obtained in the Dramatics Enrichment Program supports the view that students are likely to be enriched more if they read in advance. Viewing a play is a one-time experience; reading may occur at will. If the student reads and conceives his interior production, he may revise that production after seeing the play; he may even return to the script to see if a third alternative is better than his personal reading or the theatre's production. If one sees the play first and then reads it, the reading will likely replicate the viewing. In other words, the play becomes fixed to a performance, and the text is judged in light of the professional company's interpretation.

Reading and discussion are good ways to assist students in achieving dramatic involvement. Some students resist involvement as long as possible. For them, repeated theater experience has a better chance for developing needs for new modes of theatre behavior. Bad manners in theatre, while evidence of immaturity, do not militate against programs of dramatic enrichment: they merely support the belief that students need opportunities to respond to live art. The professional competence of electronic entertainment (television and radio) does not permit a great deal of involvement; live theatre does.

STUDENT AUDIENCES AND STUDENT INVOLVEMENT

Extracts from teacher comments fall into three distinct categories: 1) teacher comments on their own classroom teaching experiences with their pupils; 2) teacher reactions to their study at the University of Louisville; and 3) teacher endorsement and recommendations for improvement. Pupil comments fall into two categories of responses: 1) pupil academic experiences and 2) pupil evaluative comments related to the Project.

Teacher Comments

Classroom experiences with secondary school pupils.

The Dramatics Enrichment Program has been beneficial to teachers, but it has been excellent for the students. None of my juniors had seen live drama before, nor were some of them even "average" students, so they had to be convinced. And they were. On the way home from the first play, All the King's Men, one girl who never participated in class was talking about what she had seen and even cared enough to ask me several questions. This was a situation in which she was not defeated by the smarter students; she was prepared for the play and couldn't help responding to it. One child's "being" brought to life made the whole program worthwhile.

I think this program has done wonders to enhance the Junior English Curriculum, It has encouraged several of my students to attend all the plays at ATL. My class was more involved with the study of the four plays than anything assigned in the text book. It made my job easier and much more interesting.

Many recent events in our lives as Americans have indicated the desperate need for a fresh examination of our values. Further, few in the business of education would deny that the most important by-product of the education process is the system of attitudes it fosters. These facts point up the need for effective means to serve in the intelligent search for answers to problems--for the quest of "truth," if you will. Drama was early recognized...as being such a vehicle. I contend that to throw into dramatic relief the absurdities, extravagances, and incoherences of human actions and to make students aware of the various relations among his experiences is education, par excellence. I can only say with a great deal of certainty that the in-depth studies and the performances of the plays made possible by the Dramatic Enrichment Program...were of great value to my students.

The effects of the program on the students which I believe to have been the most noticeable were these:

a) Improved reading ability...
b) Creative ability...
c) Powers of analysis...
d) Appreciation of art...
e) Supplemented other studies (journalism, French, literature)...
f) Competition for publishing in school newspapers...
g) Interest in drama...
h) Creating a Reader's Theatre at my school...

I thoroughly enjoyed teaching the plays and particularly taking my students (they would not like that verb) to see the performances. It is one of the joys of teaching to open doors, particularly for students who are so receptive and appreciative.

Over-all, I think this undertaking has been highly worthwhile. For the first time, ninety to ninety-five percent of the students involved in the SDEP have been given glimpses of live theatre. As another plus, they have not come "empty-brained" to these exposures to drama, but they have advanced preparation -- study of the drama to be presented, study of the playwright's ideas and class discussion of both. This has made playgoing a more satisfying experience and has given the playgoer a base upon which to form critical judgments.

The enrichment program which allowed students to see a live, professional stage play, many of them for the first time, served its purpose of appreciation for and understanding of the world of drama. Having studied the plays in depth before they went to the theatre, the students not only understood every production much more easily, but they also became aware of drama as another facet of literature. It was not only entertaining; it was awakening.

The students' reactions to the plays were generally good. They looked forward to attending each performance. The idea of just going somewhere was something wonderful for the group with which I worked. What I noticed most with this group as a result of seeing the plays is an expanded vocabulary. Many new words associated with drama are now in their working vocabularies and are evident in their oral presentations.

I have seen minds opened, opinions altered, and conclusions left unreached and for the first time I see a willingness to accept the uncertain, to think deeply about the provocative, and to accept the consequences of the indifferent. ...the theatre experience itself was new to many of them and the unrestrained discussion of oft neglected subjects was a most intriguing part of the adventure of 34 students. I cannot name a one who has not been affected in a positive way by the exposure to this experiment.

Many students expressed the desire (for) a special course in the school curriculum.

Academic experience at the University of Louisville.

...the rapport of the three teachers with each other and with the class... created a consciousness of the importance of the project and our responsibility to it. All teachers...displayed enthusiasm and pride in the project...

The classes held on Saturday were certainly worthwhile; they were most rewarding when the play itself was discussed. The lectures on Shaw and Anouilh were especially helpful. Learning about how to administer the stimuli test was also significant. I enjoyed most of (this program)... thoroughly, and I sincerely hope for the good of the youth of Jefferson County, that this Dramatic Enrichment Program will be continued next year.

I have gained a great deal from this program. ...I have loved being associated, even this remotely, with Actors Theatre.

I shall avoid being overly complimentary because of the risk of sounding insincere, and simply say that the program has provided a unique learning experience for me and my students. They and I are only grateful for having had the advantage of participating in it.

Participating as a teacher in the Dramatic Enrichment Program has given me new insights into the theatre, acquainted me with practical methods of testing, and created a close feeling with the students in the experimental group. The Saturday morning lectures concerning the plays and the playwrights have been stimulating. The University professors have been prepared and enthusiastic and effective in pointing up the significance of the scripts.

The Dramatic Enrichment Program has been most rewarding for my students and me. The classes at the University have been enlightening, the preparation of the study guide and tests stimulating, the instruction interesting, the productions following serious preparation delightful. I never leave a Saturday morning class without feeling deep admiration and gratitude...

Participating in the Drama Enrichment Program during the past school year has been a very rewarding and stimulating experience. I am grateful for the opportunity of being a part of the program...In regard to our class sessions...I found these very stimulating and interesting. I appreciate, too, the many fine guest speakers.

...the speakers...lent so much to the interpretation of the play(s). They brought out points that cleared away any misgivings and doubts that I may have had and left the questions answered.

The Dramatics Enrichment Project represents a badly needed first step to involve the school system more closely with the community. I, both personally and professionally, cannot speak highly enough of the program. ...The quality of instruction made available to teachers cooperating in the program was excellent. I felt I have gained professionally by participating and can only hope that more English teachers in this area will have the same opportunity.

I feel most inadequately prepared to give any constructive criticism of the teachers of this program. As far as I am concerned, I think they did a superb job because I learned many things about staging and acting that I did not know before I started attending the drama classes...I gained considerable knowledge about testing which I plan to use in some other classes.

The evaluation project sponsored by Region Three Dramatic Enrichment Program has been a most rewarding experience for both the students and the teachers. ...After each Saturday meeting with the staff, we teachers departed full of enthusiasm which they inspired by their wholehearted dedication to educating the "whole" man.

As for criticism of this course, I find it difficult to offer any complaints. For me, this was a new and stimulating experience, and, as far as I can see, I have only benefitted...I see no need for outside speakers..., and certainly no one is better than..., and ...more than holds up his part of the experiment.

For a teacher who wanted preparation for teaching and testing plays, this program was just the thing...One difficulty was that the University of Louisville teachers had to address teachers with such varied backgrounds ...I felt the need of a good, solid drama course and could contribute little to the classes. I learned how unjust it was to teach plays from strictly a literary viewpoint.

The Saturday classes were valuable since they provided a thrust, direction and explanation of the program. I feel that coordination of this type (as) we had in the Saturday classes is necessary for the success of such programs as this. The subjects discussed in class were helpful, and the teaching procedures were good. I especially enjoyed the guest lecturers and the "inside" information on Actors Theatre.

I am glad that I have had this year's experience with the drama program, though there has been considerably more work involved than I had anticipated. I have gained many ideas that I think will help me in my future teaching.

With regards to the sturcture of the program, I was personally pleased at the freedom allowed each individual in presenting the various plays. The Saturday morning sessions and the Study Guides have enough background material for any teacher to give a fair presentation of the subject matter.

Teacher endorsements and recommendations.

We did our in-depth study on Misalliance...Although the locale was far removed from their own social backgrounds, my youngsters really appreciated the beauty of the setting, were able to identify with the characters, were satisfied with the final outcome, and even remembered some of the lines for several days after the performance...They really began to look at the play itself, its interpretation by actors, its staging by the director, and felt they had seen a good play well produced before an appreciative audience. Personally, I think this is a tremendous step forward because this class is comprised of low-grade general youngsters about half (of whom are) white and half (of whom are) Negro.

I hope the so-called "bad" audience groups will not be eliminated from the program but rather educated to this type of entertainment. I feel that the culturally deprived student needs this opportunity, and I believe that even an ill-prepared student benefits from seeing a production at Actors.

I found that the students responded wonderfully to the plays at Actors Theatre...and I attribute this mainly to the reading and discussing in advance of seeing the plays, together with the discussion following seeing the plays.

Attending the plays is such an enjoyable and profitable climax to the study. Although two students have said that they would enjoy seeing the play before studying it, the majority prefer knowing the play before attending. I personally think that the study is essential to an understanding of the plays and to an awareness of the purpose of drama and the theatre.

Actors should feel very pleased in the speed with which they capture the interest of the students and create the proper mood of the play.

Through this program both teachers and students learned to appreciate more fully the production as an art itself. A great majority of my students who had never attended a play before had reservations about spending an afternoon at the theatre, but after the first production they became "dedicated patrons." They did not allow illnesses, broken legs, jobs or other school activities to prevent their attending a performance. Moreover, their enthusiasm about the plays influenced others, and for the first year tickets were easy to distribute. Perhaps one thing that clearly indicates the strengths of the program is the fact that those students, not in class, who received tickets came to me or to the students in the class to find out more about the play or to ask to read it.

The interest in ATL has soared at ____________High School during this academic year. We decided to hand the tickets out in class sets and each teacher would study the play in class, and then accompany his group to the theatre. The teachers were very responsive to my offer to spend one class period with their group before their trip to the theatre. Often after their trip to the theatre, when I would see these students in the hall, they would offer their appreciation of the play and their intention to see more during the season. The student response to these talks were overwhelmingly enthusiastic.

Most (of my students) who had never been to see a play before and had no idea of what one was like except for reading Romeo and Juliet and Julius Caesar in the ninth and tenth grades, respectively, and in watching one on television. If any one of these four plays had been presented on television not one of my students would have watched, but by having the opportunity to see them in person they understood and enjoyed them. Most of them would have gone back a second time if they could...After seeing each play there was more enthusiasm than there had been before.

These students before the Dramatic Enrichment Project, had never seen an actual play, had no concept of theatre of any sort, and were unaware that drama was a cultural outlet that existed in this area. I can only summarize student reaction by stating that the project evoked an enthusiasm which I am sure in many cases will be carried over into adult life.

If there is anything "bad" to be said about this course it is the fear that next year's class will not have the same opportunity. This, I believe, would be a travesty. For if our tax dollars can redirect 34 minds in a matter of a few weeks then we have not sacrificed in vain.

Usually those requesting tickets are the ones who have attended before.

Ideally I believe essay tests would measure more accurately a student's understanding and appreciation of a play, but I know this is not a practical thing to do.

Random distribution of tickets -- I believe this area needs improvement... I think all students who attend the plays should be prepared by reading (and discussing, if possible) the plays in advance of seeing them.

Yes, I do have a suggestion -- a course growing out of this for English teachers in oral dramatic reading and interpretation, for which course I would be the first to enroll.

I would have preferred more interpretation of the particular plays studied and theatre in general. The lecture on balancing the stage (before Misalliance) was quite helpful. It answered a lot of questions for me since I do not teach drama. I would recommend more information comparable to this lecture.

I would suggest this program have more publicity. It is tax money being spent, and the public should be aware of the good it has done. Why not enlist Mr. _______to do several feature articles of the various classes during the season?

The one major problem in this program has been the teachers' lack of understanding of the tests. Sometimes we took questions that tested attitudes and personality qualities as being simply stupid. At the start of the project Dr. ______ said that attitudes and interests, besides knowledge of the play, would be tested. But after several months we forgot this and rightfully wondered why more of the questions we formulated weren't being used. Explanation on this helped.

Further, I believe this program has earned equal status with the Symphony Concert program as a claim to being an accepted part of the school curriculum.

I feel that the four plays were suitable; however, Actors offered other plays with potential value for student viewing. Night of the Dunce would have been a good starting point since its subject is of current interest and students could readily identify with the situation presented...I think it is unfortunate that the students did not see Long Day's Journey because this would relate very effectively with their study of American literature and because of the high quality of Actors performance of the work. I would like to see students view more than four plays, but whatever the number, a mixture of traditional and contemporary, of thought provoking and entertaining, is advisable.

Looking forward to next year, I hope that students will be able to meet some of the actors in person. This would stimulate interest. I would also like for them to be able to see a rehearsal, make-up and costume work, and set design work. This behind the scenes dimension would make the production a fuller experience.

Thumbs up on Robert Penn Warren and thumbs down on Eugene O'Neill gives one pause-----for long thought! Since neither Thieves' Carnival nor Misalliance represented the best of their respective authors, might it not be a welcome change for Actors Theatre to present the best of someone next year?

Student Comments

Pupil academic experiences.

The worksheets added greatly to my understanding. (Study Guides)

Both reading and seeing plays has given me an insight into the real reasons for plays, the messages conveyed.

(Thieves' Carnival) On the surface the play is light and appears as colored glass. However, as you look into the tragedy, the play becomes smokey and dark...Gustave and Juliette are in love but their (marriage) can never work out.

The plot is a pastel plot. There was no violence and all the ideas presented blended together to form a muted impression. When the characters were happy, they were not too happy and when they were sad, it was usually mixed with a comic effect...Anouilh's intentions in writing the play were to create impressions rather than to convey great truths. A play which is based on impressions has to be delicate because the impressions can be changed by small touches.

The thing I like most about Misalliance is that the action takes place in a few hours' time (with) only a few references to past happenings. So much happens in these few hours that the plot gets impossible, but the plot isn't supposed to be the highlight of the play, anyway.

I have never thought about the comedy that exists in a mismatched marriage, but I find that this play throws an extremely amusing light upon the matter.

Before this year I had never attended a live play before. Thank you for opening my eyes to the wonderful world of acting. I also found the studies of these excellent plays interesting.

During the year my English III class has viewed four of the plays presented at Actors Theatre. At the same time, we read them in class. This all helped us to broaden out outlook and add to our cultural background.

I had never before seen or been to live plays so this was a wonderful experience for me. The knowledge I acquired by attending these plays has been valuable in my schoolwork. I hope you will continue to provide tickets for students.

I recently attended a series of plays at Actors Theatre of Louisville sponsored by the United States Government...After seeing each of the four plays, I participated in classroom discussions...Through this project, a new phase of culture--the theatre--was exposed to me. I would like to thank you and also to recommend that you continue this project next year.

Before this year I had never attended a play put on for the public. I learned a great deal from watching these actors at work. Besides learning from these plays, I derived much enjoyment from them. They have benefitted me greatly during my nine months at school.

Pupil endorsements and evaluations.

If you hadn't explained it before I went, I wouldn't have known what it was all about.

Now that I have been there, I know what theatre is like. I will very likely continue to go at every opportunity.

I had been to only one play before...Actors Theatre is much more exciting than movies or television.

I must say that the experience of going to the theatre is one of the most worthwhile and meaningful pastimes available. Because, through this "experiment" many young indivuduals are introduced to the rich and thought provoking world of theatre, its value cannot be fully measured. A totally new dimension in entertainment is revealed and hopefully comprehended and interpreted in a light which may help one understand his neighbor, his environment. I strongly wish that this program be continued, for without it there stands very little chance for many young people to know theatre. There is little direction encouraging youth to become familiar with the fine arts; PTA would never support such a program, nor would the school board. They are only able to be concerned with immediate education needs due to financial inadequacies. I feel that I perceive the most and learn the most out of classroom rather than through reading independently...This program made me more aware, gave me insight. It was not simply a rote learning class but a lesson in the humanities.

I think Shaw had some things to say about the generation gap but regret that Tarleton must say most of them. Tarleton seems like someone with above-average intelligence and a lot of luck trying to play genius. I admire his being so widely read, but wish he could draw a breath without broadcasting his literacy.

None of Shaws lines were lost and his ideas about society came through clearly. I definitely believe reading the play before seeing it on stage is most helpful in fully enjoying the performance.

Student Reactions

Over the past two and one half years the Evaluation Team and members of Actors Theatre observed differences between student- and adult-audience reactions to portions of plays. In elucidating the differences, the Team did not wish to over-emphasize the differences and to create a false impression that students were worse viewers than their adult counterparts. In many ways and at many times the reactions were similar. The Team was curious about the reasons why differences occurred. In trying to explain away the differences, the Team hoped better to understand pupil needs; finding suitable and reasonable explanations relieved the tendency to judge student responses as "bad" and adult responses as "good." The speculations afforded the Team the best route to formulating general statements about the effect of the theatre upon high school students.

If we follow the old cliche, "Behavior is caused," we look for the causality of both "appropriate" or "good" theatre manners and "inappropriate" or "bad" manners. Unfortunately, we judge "inappropriate" behavior largely from some adult standard of theatrical etiquette. This is unfortunate in that it obscures some knowledge of the essence of Drama as Theatre.

Understandably, adults and actors are uncomfortable with responses they consider "inappropriate." Actors, on the one hand, desire empathy; and some student reactions enunciate the lack of empathy. Adult viewers, on the other hand, desire conformity to a code of conduct; and some student behaviors convey students' non-conformity. What actors and adults fail to recognize is that empathy and conformity occur as students feel "spoken to."

Affectively, we ask students to "suspend disbelief," i.e., attend to the play with sensitivity toward an existing "thing" and suspend judgment of what they hear and see during the production. Many students are capable of such affective response; others have not developed the capacity.

The question at stake lies in the meaning attached to the term "appropriate." Clearly, excessive rudeness such as distracting clownishness, hurling missles toward the stage, and talking so loudly that neighbors cannot hear are not examples of "appropriate" response to theatre. These examples of conduct are considered "bad manners" most places, and the Team labels them "inappropriate."

Instances of "inappropriate" behavior occurred in less than ten per cent of the performances (six or seven student audiences out of almost eighty performances in the season). At other student performances, pupils reacted to certain scenes unlike adults who viewed the same plays during the regular season, subscription, or public performances. The Team contended that because student responses were different from adult reactions, they were not "inappropriate" responses. For example, adult audiences usually responded to a romantic stage scene with "appropriate" silence. Student audiences typically whistled, made "kissing" noises, and "giggled" nervously at the first hint of a stage embrace. Excitement mounted among students as the actors extended their embrace. Both responses were "appropriate." Adults, for the most part, had achieved "distance" for romantic scenes, and the stage kiss was a convention for them. For students, the stage embrace represented a prelude to forbidden experience, the possibile testimony to the tensions of restrained sexuality, or a sensitivity to the "phoniness" of the stage action.

The King's Men production illustrates another difference between observed student and adult audience response. A script alteration, directed to draw laughter we suspect, gave a first name to a minor character, Orville Frey, whose daughter was impregnated by the governor's son. The infrequently heard first name and the peculiar stage enunciation brought whoops of laughter from students and faint, adult smiles. Evidently, students regard unusual names as "funny"; adults regard names as names. For student viewers, employing the "funny" name, peculiarly enunciated, set the stage for comedy; the adult counterparts found the confrontation between the two fathers pathetic, particularly in light of one man's claim that the other's son was the father of his daughter's unborn child.

Student response, the Team submits, was appropriate in that students responded to the actors' intentions. Adult response resisted some of the cast's humorous intention. The students, secure enough from parental responsibility for pregnancy, laughed at the incidental comic element. The adults, for one reason or another, perhaps identified with one of the two fathers and saw some seriousness in the scene. Both responses have little to do with theatre sophistication.

Then, too, perhaps the Experimental Student Groups were sufficiently familiar with the script to recognize an unexpected introduction of the "unusual" first name and welcomed the comic relief to a painfully embarassing scene which they know followed. Typical adult audiences, as one Team member found in a poll of local "sophisticated play goers," see the plays first before reading scripts. The adults, then, not aware of the script changes, sought meaning in the play's story line and responded in ways which indicated that the comic relief did not overshadow the tragic implications. Both types of response were empathetic; neither may be judged "good" or "bad," "sophisticated" or "unsophisticated," and/or "appropriate" or "inappropriate." Correctness of response can be judged only in light of the actor's and director's intentions. If audiences respond in an unexpected manner, do actors fail effectively to communicate their intentions? The answers to the question are debatable. An affirmative response places the prime responsibility for faulty audience behavior upon the actor's shoulders. A negative response asserts that faulty behavior rests in students' failure to accept society's code for conduct. The Team avers that the answer lies in understanding the interaction between the actor and the spectator.

In another example from All the King's Men, adults greeted Willie's assassination with shocked silence; the students invariably shrieked at the noise of the gunshots, laughed at their own reaction, and lost some of the dialogue which followed as a consequence. For teen-agers to react immediately and explosively to several gunshots is not "inappropriate" behavior. Neither is it "inappropriate" for them to follow their first reaction with laughter. What is, perhaps, "inappropriate" is that the students missed dialogue following the assassination. Should not actors hold for unexpected laughter in a student production in the way they would hold for expected laughter in a performance before an adult house?

TEST INSTRUMENTS AND ANALYSIS OF THEIR RESULTS

Eight test instruments were used to assess the outcomes of the 1967-68 Dramatics Enrichment Project. Four tests aimed specifically at measuring pupil achievement in cognitive areas, ie. the content of and inferences drawn from the four plays, their productions, and general knowledge and lore of the theatre. The other four tests sought information about pupil behavior changes in the affective domain, ie. attitudes, feelings, and values.

Student sample. Thirty teachers and classes participated in this study. All were located within Region III's secondary schools. Twelve classes were from eleven high schools of the Jefferson County, Kentucky, Public School System; nine were from six parochial schools within the Louisville Archdiocese; and two classes came from the Bullitt County, Kentucky, School System. A total of 791 pupils participated as "experimental" subjects. Due to dropouts and mobility of population, 704 completed the year's work. The loss in experimental subjects was about 11% of the initial population. Each participating teacher selected from among his other classes seven pupils who acted as control subjects for pre- and post-testing purposes. Of the controls, 193 of the initial 210 students completed pre- and post-tests. The loss in control subjects was about 8%. The team concluded that there were no extreme differences between the two attrition rates.

Twenty-six experimental subjects and seven control pupils were lost when one teacher withdrew from the Project. The Evaluation Team, with the advice of the local sponsoring agent, deemed it wise to withdraw the class from the experiment, even though the mortality threatened the study. The following table relates the composition of the study.

Table 2

Student Participation in the 1967-68 Dramatics Enrichment Project

Grade	Classes	N Exp.	N Control	N Exp. Lost	N Control Lost
10	4	126	28	15	0
11	22*	560	154**	70	15
12	5*	105	28	2	2
Total	30	791	210	87	17

* One teacher had 19 eleventh grade pupils and 11 twelfth grade pupils in one class. This class was counted twice, for the teacher supplied 7 eleventh grade control pupils.

** Reflects the loss of one whole class.

Assessment of Pupils

Attitudes. A 57-item instrument had been developed over the past three years to assess pupil attitudes toward drama. A copy appears in Appendix A. Essentially five categories of statements comprised the testing device, 1) pupil attitudes toward drama and the theatre; 2) pupil attitudes toward those who work in the theatre; 3) pupil attitudes toward the role of the theatre in society; 4) pupil attitudes toward their own participation in viewing and reading plays; and 5) pupil attitudes toward a career in the theatre. Several groups of students helped refine the instrument. Split-half reliabilities across the five categories ranged from .72 to .78, and some initial forms of the instrument correlate well with drama teachers' ratings of pupils in their classes. For this study, a pre-post-test relation revealed a product moment correlation of .36 among pupils who completed the year's work.

Reference is made to Table 3, which follows. Of the thirty experimental classes studied, twenty-seven made significant gains in attitude scores. Control pupils who remained throughout the Study showed only slight improvements; however, their mean gain was not sufficient to reach statistical significance. Of the three experimental groups whose mean gain was insufficient to establish significance, one class each came from the Jefferson County System, the Louisville Schools, and the Parochial Schools. Highest gains appeared among inner-city pupils and groups of "gifted" students. The overall mean gain at each grade level was significant at or beyond the .05 level. Tenth grade experimental pupils revealed the highest gains, followed in order by the twelfth- and eleventh-grade classes. Apparently among the three grade levels no statistical differences appeared.

Table 3

Means and Standard Deviations for Thirty Groups of Tenth-, Eleventh-, and Twelfth-Grade Pupil Pupils of Raw Scores and Raw Gain Scores on *A Questionnaire on Drama* Used as a Pre- and Post-Test Criterion Measure in a Dramatics Enrichment Program for High School Pupils in the 1967-1968 School Year

Means and Standard Deviations

			Pre-Test			Post-Test			Gains		
Group	Grade	Location	Mean	s.d.	N	Mean	s.d.	N	Mean	s.d.	N
1	10	Paroch.Sch.	201.24	16.76	33	224.06	14.57	29	18.37*	9.45	29
2	10	Lou.Cty.Sch.	188.59	21.34	27	203.90	21.74	21	14.04*	13.36	21
3	10	Jeff.Co.Sch.	214.85	15.84	27	223.33	21.03	27	9.22*	20.99	27
4	10	Lou.Cty.Sch.	178.28	37.70	39	202.73	26.57	34	21.00*	35.59	34
Total		Grade 10	194.34	28.87	126	213.54	23.72	111	16.13*	23.68	111
5	11	Paroch.Sch.	213.45	15.21	22	236.45	16.00	22	22.54*	20.14	22
6	11	Jeff.Co.Sch.	208.10	13.27	29	221.06	15.01	29	12.96*	15.13	29
7	11	Jeff.Co.Sch.	196.00	23,43	29	211.96	25.01	28	15.53*	15.06	28
8	11	Lou.Cty.Sch.	191.08	13.36	25	212.47	13.53	19	22.84*	12.70	19
9	11	Lo.Cty.Sch.	193.24	18.14	29	200.75	24.44	28	8.89	23.48	28
10(1)		Jeff.Co.Sch.	203.92	21.63	26	------	-----	--	-----	-----	--
11	11	Lou.Cty.Sch.	185.00	13.83	24	198.81	21.84	16	14.62*	18.24	16
12(v)		Paroch.Sch.	210.16	16.53	19	228.68	17.41	19	18.52*	10.81	19
13	11	Lou.Cty. Sch.	182.96	24.78	28	198.16	13.97	25	11.16*	20.32	25
14	11	Bul.Co.Sch.	216.21	16.19	23	226.95	15.01	20	12.05*	17.23	20
15	11	Paroch.Sch.	216.40	16.33	15	224.21	19.29	14	9.50*	22.25	14
16	11	Jeff.Co.Sch.	211.27	21.40	18	237.58	16.15	17	27.47*	16.95	17
17	11	Jeff.Co.Sch.	184.15	22.89	19	207.17	22.50	17	22.64*	24.56	17
18	11	Bul.Co.Sch.	200.33	22.20	24	218.90	21.48	22	18.50*	18.22	22
19	11	Lou.Cty.Sch.	196.25	18.01	20	207.70	15.95	17	10.58*	12.80	17

Table 3 (Continued)

				Means and Standard Deviations					
20 11 Paroch.Sch.	213.83	15.53	30	227.70	16.47	27	13.03*	15.56	27
21 11 Lou.Cty.Sch.	211.00	16.71	28	223.51	15.67	27	13.18*	17.75	27
22 11 Lou.Cty.Sch.	192.85	24.56	28	208.28	21.43	25	16.84*	24.09	25
23 11 Jeff.Co.Sch.	209.66	15.50	27	215.26	27.11	23	4.21	29.20	23
24 11 Paroch.Sch.	211.51	18.74	35	220.17	24.09	35	8.48	21.12	35
25 11 Jeff.Co.Sch.	194.55	25.97	29	209.89	21.79	29	14.93*	19.85	29
26 11 Jeff.Co.Sch.	201.60	20.56	33	217.74	20.99	31	15.32*	17.79	31
Total Grade 11	201.76	18.87	560	216.64	22.22	490	14.48*	19.64	490
27 12 Paroch.Sch.	218.34	16.91	29	232.79	19.20	29	14.72*	19.06	29
28 Jeff.Co.Sch.	207.11	19.84	18	224.88	19.06	18	17.77*	24.66	18
12(v) Paroch.Sch.	227.54	13.64	11	239.63	14.57	11	12.09*	13.40	11
29 Jeff.Co.Sch.	212.20	20.01	30	221.85	19.54	28	9.53*	20.25	28
30 12 Jeff.Co.Sch.	205.76	18.65	17	226.41	10.36	17	20.76*	20.37	17
Total Grade 12	213.60	31.22	105	228.11	18.28	103	14.56*	24.33	103
Total Grades 10-12	202.15	23.33	791	217.83	22.35	704	14.75*	20.37	704
Control Group	199.51	21.14	210	200.93	23.23	193	2.59	21.55	193

(1) Teacher and Class removed from the Project.
(v) Class consisted of both Eleventh and Twelfth Grade Pupils.

(*) Significant at or beyond the .05 level using a two-tailed t-Test for related samples.

Discussion. In so far as this instrument determines real differences among groups and reflects changes in pupil attitudes, the Project (other things not considered) apparently effected significant changes in pupil behavior. Interestingly enough, where the composition of the classes was known, changes in behavior were as great among slow, inner-city pupils as they were among bright, suburban, middleclass students. The analyses of variance among the three grade levels support the observation when class means were contrasted with the control-group mean.

Table 4

Analysis of Variance of the Raw Gain Scores on A Questionnaire on Drama of Pupils in Five Tenth Grade Groups at the End of Year in a Dramatics Enrichment Program

Source of Variance	Sum of Squares	d.f.	Est. Mean Square	F	$F_{.99}$
Total	163,801	303			
Among Means	15,251	4	3,812.75	7.66**	3.39
Within Groups	148,550	299	497.82		

** Significant beyond the .01 level.

Table 5

Comparison of the Raw Gain Score Means of Pupils in Five Tenth Grade Groups on A Questionnaire on Drama at the End of Year in a Dramatics Enrichment Program

			Difference of Means				
Group	Mean	N	#4	#1	#2	#3	Contr.
#4 (Inner-city)	21.00	34	-				*
#1 (Low-income Suburban)	18.37	29		-			*
#2 (Inner-city)	14.04	21			-		*
#3 (Middle-income Suburban)	9.22	27				-	
Control	2.59	193					-

* Significant at or beyond the .05 level.

Table 6

Analysis of Variance of the Raw Gain Scores on A Questionnaire on Drama of Pupils in Twenty-Two Eleventh Grade Groups at the End of Year in a Dramatics Enrichment Program

Source of Variance	Sum of Squares	d.f.	Est. Mean Square	F	$F_{.99}$
Total	230,192	682			
Among Means	53,519	21	2,548.5	9.53**	1.88
Within Groups	176,673	661	267.3		

** Significant beyond the .01 level.

Table 7

Comparison of the Raw Gain Score Means of Pupils in Twenty-Two Eleventh Grade Groups on A Questionnaire on Drama at the End of Year in a Dramatics Enrichment Program

			Difference of Means				
Group	Mean	N	....	#9	#24	#23	Control
#16 (L-Mid-Cl)	27.47	17				*	*
# 8 (Inner-Cyt)	22.84	19				*	*
#17 (Rural)	22.64	17					*
# 5 (Superior)	22.54	22					*
#12(v) (Superior)	18.52	19					
#18 (Inner-Cty)	18.50	22					
#22 (Inner-Cty)	16.84	25					
# 7 (U-Mid-Cl)	15.53	28					
#26 (Mid-Cl-Sub)	15.32	31					
#25 (L-Suburban)	14.93	29					
#11 (Inner-Cty)	14.62	16					
#21 (Inner-Cty)	13.18	27					
#20 (U-Mid-Cl)	13.03	27					
# 6 (Mid-Cl-S)	12.96	29					
#14 (Rural)	12.05	20					
#13 (Inner-Cty)	11.16	25					
#19 (Mid-Cl-Cty)	10.54	17					
#15 (U-Mid-Cl)	9.50	14					
# 9 (Inner-Cty)	8.89	28		-			
#24 (U-Mid-Cl)	8.48	35			-		
#23 (Suburban)	4.21	23				-	
Control	2.59	193					-

* Significant at or beyond the .05 level.

Table 8

Analysis of Variance of the Raw Gain Scores on A Questionnaire on Drama of Pupils in Six Twelfth Grade Groups at the End of Year in a Dramatics Enrichment Program

Source of Variance	Sum of Squares	d.f.	Est. Mean Square	F	$F_{.99}$
Total	139,770	295			
Among Means	11,324	5	2,264.5	5.11**	2.87
Within Groups	128,446	290	442.9		

** Significant beyond the .01 level.

Table 9

Comparison of the Raw Gain Score Means of Pupils in Six Twelfth Grade Groups on A Questionnaire on Drama at the End of Year in a Dramatics Enrichment Program

			Difference of Means					
Group	Mean	N	30	28	27	12(v)	29	Contr.
#30 (Gifted)	20.76	17	-					*
#28 (Gifted)	17.77	18		-				*
#27 (Superior)	14.72	24			-			*
#12(v) (Superior)	12.09	11				-		
#29 (Middle-class Suburban)	9.53	28					-	
Control	2.59	193						-

* Significant at or beyond the .05 level.

Student self-perception. The Team used three instruments to measure changes in pupil behaviors related to feelings about self, to perceptions of others' feelings toward self, them, and to personal desires to become. Tests were adapted from those developed by Miriam L. Goldberg. The three tests purport to assess social development, self-confidence, decision-making ability, social adaptability and perseverance. Copies appear in Appendix A.

Cf. Miriam L. Goldberg. "A Three-year Experimental Program at DeWitt Clinton High School to Help Bright Underachievers," High Points, New York City Board of Education, 5-35, 1959. Also Jane B. Raph, Miriam L. Goldberg, and A. Harry Passon. Bright Underachievers. New York: Teachers College Press, 1966.

Table 10 reports mean performance on all three tests for both the experimental and control groups in this study. Evidently, pupils generally saw themselves as Good (using a five point scale ranging from Very Good, Good, Fair, Not So Good, to Poor); perceived others considered them in much the same way as pupils felt about themselves, i.e. as Good; and wished for an improved self-images. Comparing the experimental and control groups, the Team observed little or no difference between grade-level means on the three tests. Little or no difference among grade group performance means on (each of) the three pre-tests appeared when experimental and control group were compared. At the end of the year, the experimental groups showed greater gains then did their control group counterparts.

When possible, teachers took into account those pupils in their experimental classes and control groups who left school during the year and reported the reasons for the withdrawals. As expected, some withdrew from school because their parents moved and these pupils remained in school in their new communities. Four experimental pupils joined another experimental group and remained in the Study. Among those who failed to complete the school year (approximately 11% of the experimental group and 8% of the controls) forty-three of the dropouts were known "problem pupils," i.e. had been dismissed from school, were in trouble with the authorities, or quit school because they were "disillusioned." Of the 43, eighteen were sophomores, twenty-one were juniors, and four were seniors.

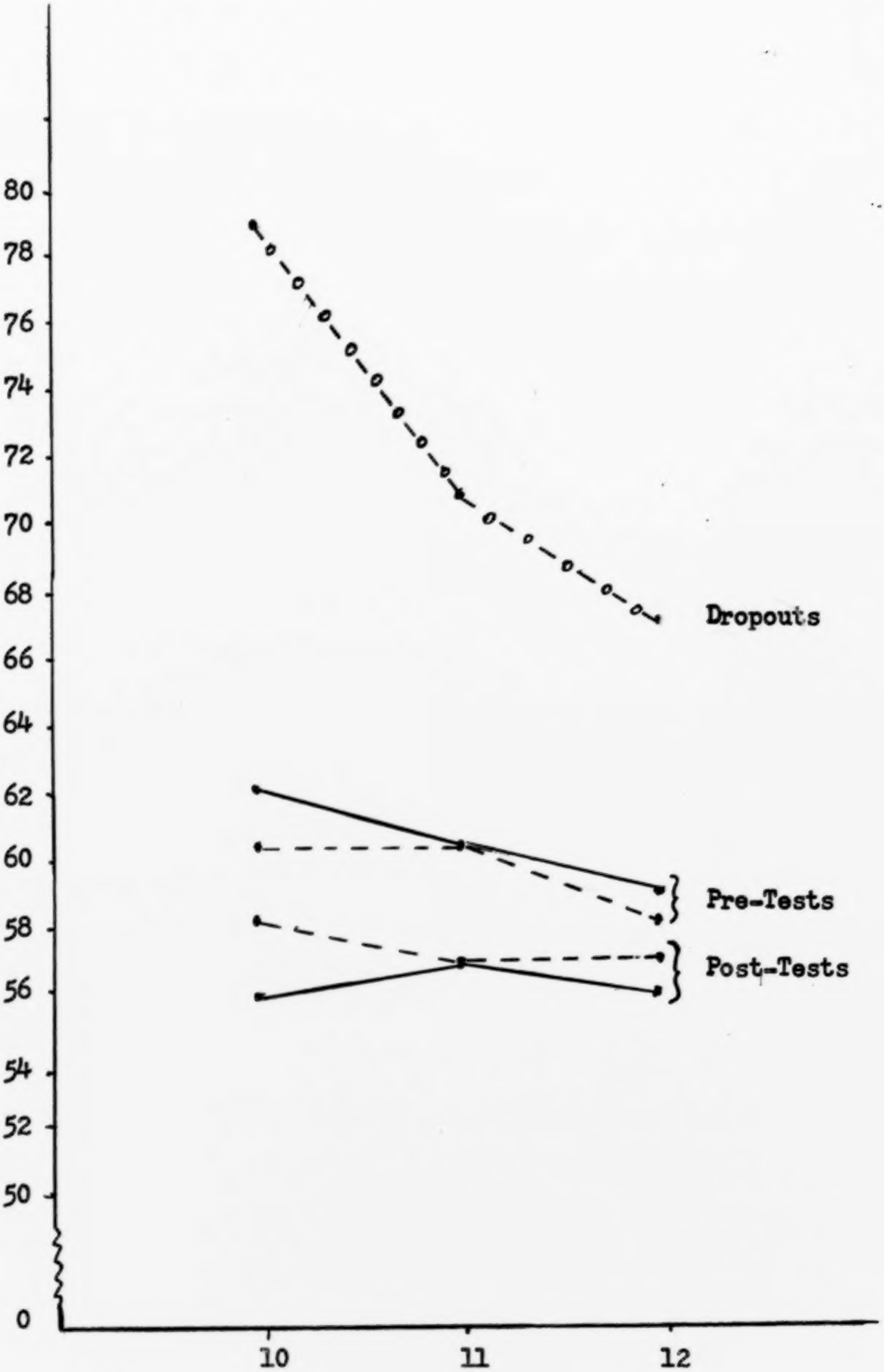
Tables 11, 12, and 13 graphically compare average performance among the experimental students, the control pupils, and the forty-three dropouts. Although the experimental groups showed greater gains then did control pupils, no test for statistical significance was computed. The startling finding was the low self-esteem among the dropouts as compared to the experimental and/or control subjects. Evidently, the dropouts perceived themselves as poorly adjusted and felt others though they were too. Dropouts wished for goals at a lower level than did their counterparts who completed the year's work.

Table 10

Average Performance of Experimental *versus* Control Students on Three Tests: *I Think I Am*, *Others Think I Am*, and *I Wish I Were*, in a Dramatics Enrichment Project During the 1967-1968 School Year

		Average Scores on Tests			
		Pre-Test Scores		Post-Test Scores	
Grade	Test	Experimental	Control	Experimental	Control
10	I Think I Am	62.41	61.50	55.88	58.25
	Others Think I Am	63.27	63.11	57.41	62.20
	I Wish I Were	37.25	39.29	34.43	36.03
11	I Think I Am	60.33	60.33	56.87	57.88
	Others Think I Am	59.66	60.81	56.21	59.12
	I Wish I Were	34.50	35.61	33.67	34.52
12	I Think I Am	58.00	59.15	56.30	57.15
	Others Think I Am	59.36	57.92	54.57	56.14
	I Wish I Were	34.36	35.61	31.34	32.75

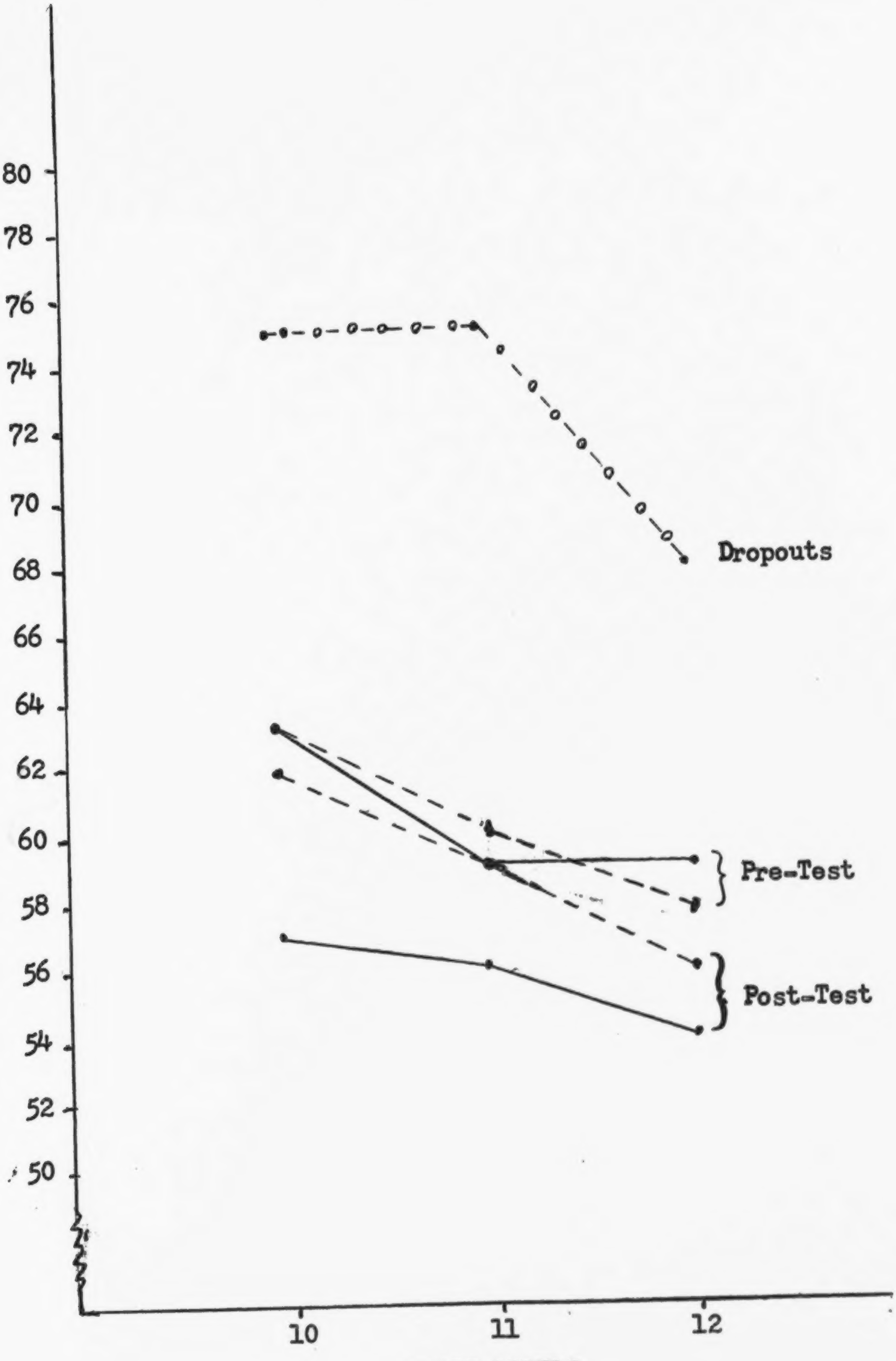
TABLE 11



GRADE LEVELS

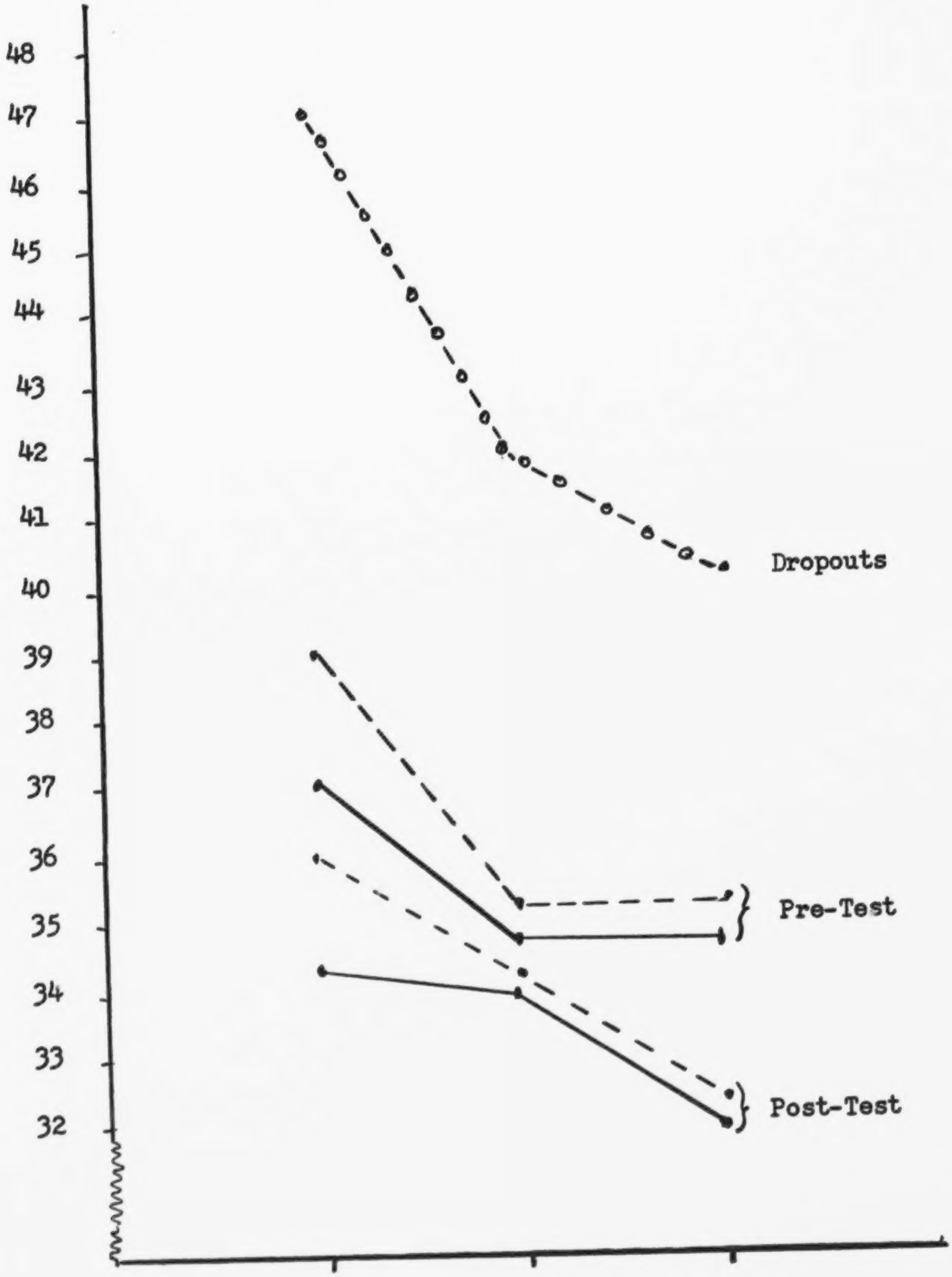
I THINK I AM

TABLE 12



OTHERS THINK I AM

TABLE 13



GRADE LEVEL

I WISH I WERE

Student Reactions to Productions. Recognizing the limitations of objective testing as a measure of the affective, the Evaluating Team suggested that teachers in the Project ask students to provide a series of value statements about The Firebugs, the second of the four productions studied and viewed. To assure some uniformity, but to provide individual teachers an opportunity to direct questions to their classes' ability-levels, the Team suggested six types of questions. See example at the end of this section.

The first type had to do with student assessment of the production: did it or did it not meet his expectations? The Team further suggested four areas of expectations: set designs, costuming, interpretive meaning, and use of symbolism. The second type asked the student if the play were a vehicle of meaning or of entertainment. The third type asked for some judgment of why the student got what he did from the play; the fourth type sought reasons for student failure to get more from the play. The fifth type invited student complaints about the viewing experience, and the sixth type invited student expression of what they liked best about the viewing experience.

In presenting the types of questions to the teachers, the Team attempted to emphasize the need to tailor the types to meet the vocabulary and educational levels of classes. In some instances, the usefulness of the types of questions was lessened by teacher-failure to alter the questions. In other instances, student levels permitted meaningful response to the form. In yet other instances, teachers altered the forms of the questions to suit their classes' needs.

The first type of question was of course aimed at determining the extent to which students profit from comparison of internal production with a stage production. Surprisingly, students from low-ability, low-income areas (some of whose judgments were painfully candid) often emphasized the importance of testing the plays against 1) real experience, 2) TV and movies, and 3) what they had expected from reading the play.

Most of the student responses to the "value statement" test were based on reading and viewing Max Frisch's Firebugs, a fact which assured built-in student tensions. Teachers had studied the play as a social satire, or as an example of the "theatre of revolt"; interestingly, Actors Theatre emphasized comic effects and underplayed symbols, though some symbolic effects were achieved through color and costumes details. Over and over, students reacted to the lack of "hand props," a term learned from teachers who had recently heard it in their Saturday classes. (The term had also appeared on an earlier achievement test.) Interestingly, however, most students continued to regard the play as a vehicle for meaning as well as for entertainment; several said quite bluntly that the symbols "would not be symbolic for the people who had not read it and talked it over before." Typically, such students reported that "what they liked best about seeing plays" was understanding their "real" or "hidden" meanings.

Other students, healthily, or so the Team believes, were delighted that the play was "pure entertainment" without any of the symbols they had been told to look for. "It was not as boring as I had expected," said one relieved student.

Some students showed signs of doubt about how to proceed when teacher and theatre apparently did not agree on what the student should say. At least one student admitted the problem and announced he would say no more. Some students attacked Actors Theatre, while others tried to justify their enjoyment of the play in the absence of the kind of meaning they had anticipated.

This mixture of response to Firebugs crossed geographic and school-system lines. Some students admired the colors used in the set but complained that their "loudness" served no function until the very end when the psychedelic effects began. More experienced in special lighting effects than their elders, several students suggested how the psychedelic effects could have been heightened, while others observed that the lighting, while spectacular, did not "make the play."

In response to the question (stated by the Team as follows: I think I got what I did from the play because----), students varied in types of responses. Some attributed their profit to opportunity to study the play before viewing, while many singled out aspects of the production they found particularly meaningful. Interestingly, as many students seem to have examined the play's theme under this topic or under the first one. One inner-city student, a girl, said the play made her "wiser. . .when somebody came knocking to my door." Apparently this student had almost totally internalized and personalized the play--it needed no symbols for her. Asked to provide reasons they got no more from the play than they did, students invariably complained of non-

Project students' inappropriate responses. Several said students who were not "prepared" should not be permitted to see the plays at all. One revealing answer to this question was that the student viewer preferred not to see "live movies." (Apparently, for him and several of his classmates in an inner-city school, the content of plays is the motion picture.)

Complaints about the viewing experience also included behavior of "unprepared students"; meantime, these students who objected to Actors Theatre's interpretation of the play summarized all their earlier comments. The single item which cropped up most often was the rewriting of some lines of the chorus and the substitution of a humorous for a serious tone. A few students, however, came to realize in this question that their expectations were not necessarily the only "correct" interpretation of the play. One student said, very revealingly, that it "would have been okay if I hadn't read the book."

The Team ~~judges that~~ comparison of the internal and stage production did occur in many instances without teachers' inviting specific comparisons. A further support of this belief occurs in the fact that students often raised questions about the Team-supplied Achievement Tests. One asked if the director of the show could pass the Achievement Test, and another complained that students should not be expected to find things in plays "that are so hard to see."

In short, the value-statement exercise provided ample evidence of student productions which they willingly compare to the professional production they view. In most instances, students retained the "taught" production at the expense of the professional one; in a few instances, students cheerfully reported their teachers' mistakes in reading; and in a few instances, students recognized that they had gained from exposure to two versions of the same play. As one student put it, "even if you don't like it, you have to get involved."

VALUE STATEMENTS

The following set of questions was given to participating teachers for use (revised or as it stands) in securing subjective or value statements, from the classes. The questions and some responses are treated under the heading "Student Reactions to Productions."

1. To what extend did the production meet my expectations
    a. in set design
    b. in costuming
    c. in interpretation (lines and gestures)
    d. in the use of symbolism

2. Did the play as produced provide
    a. a vehicle for meaning
    b. a vehicle for divertisement (just laughs)

3. I think I got from the play what I did because of
    a. ________________
    b. ________________
    c. ________________

4. I think I failed to get more from the play than I did because

    a. ________________

    b. ________________

    c. ________________

5. The biggest complaint I have about the viewing experience is

    ________________.

6. The thing I like best about going to the theatre is ____________.

(Note: students were not limited in space; they were asked to write responses to various forms of these questions, not to fill blanks.)

Teacher-made tests. As a part of their Saturday classes, project teachers served on at least one test-construction committee. The functions of each committee were: 1) to offer teachers practical experiences in test construction and design; and 2) to compose achievement tests suitable for assessing pupils' acquisition of specific content taught them, their experiences at the theatre, and inferences which pupils may draw from the play's message, action, and symbolism.

Each of the first three tests consisted of fifty, multiple-choice items which ranged in difficulty from easy to hard. The tests followed a format which called for a definite percentage of the items related to content taught, action viewed, or inferences drawn from the experience. Appendix A contains test samples for the first three plays, All the King's Men, The Firebugs, and Misalliance. The section which follows in this Report presents a discussion of the Thieves Carnival examination and extends the presentation of the Project's involvement in test construction and design for evaluation purposes.

The Team desired to measure as fairly and as uniformly as possible across grade and ability levels. Evaluators were interested in assessing the differential effects which the Project had, if any, on the various classroom groups. The Project hypothesized there would be no differences among classrooms within grade levels using the teacher-made tests as criterion measures. The examination of the outcomes among classes would afford some knowledge about the appropriateness of this kind of experience for specific grade level and/or ability level.

Table 14 presents the means and standard deviations by grade level for each of the three teacher-made tests. A one-way classification test supported the claim that no differences would appear among the classroom means taken as scores across the three grade levels. The Krusgal-Wallis H-test was the statistic used, and rejection of the null hypothesis at or peyond the .05 level of significance was established as the criterion for rejection.

The outcomes of the statistical tests revealed:

All the King's Men	$H=5.96$, 2d.f.; $p<.10$
The Firebugs	$H=3.24$, 2d.f.; $p<.20$
Misalliance	$H=3.73$, 2d.f.; $p<.20$

Although the H-test value approached significance, an examination of tape records made during Saturday classes revealed that research-shy or skeptical teachers had assisted pupils in several instances during the examinations. Evidently, for some teachers participation in any research poses a threat not easily overcome. Possibly teachers feel that they and their methods are under close scrutiny and do not realize the effects which assistance to pupils have upon such studies as this. "Washing out" such effects can be partially overcome by including larger samplings of classroom groups. This Study's findings were limited to four tenth-grade, five twelfth-grace, and twenty-two eleventh-grade classes. Then, too, volunteers, as these teachers were, come from special populations, a fact possibly accounting for the narrow range of classroom means viewed in the tenth and twelfth grades. Moreover, two of the twelfth grade classes were comprised of "gifted" students whereas only one of the tenth grades and six of the eleventh grade classes had pupils approaching this gifted level.

Analysis of test results across ability groups revealed significant differences in favor of the bright students.

All the King's Men	$H=15.02$, 2d.f.; $p<.01$
The Firebugs	$H=12.16$, 2d.f.; $p<.01$
Misalliance	$H=12.34$ 2d.f.; $p<.01$

However, other important variables militate against inferring that only bright pupils benefit from such programs as these. For instance, bright pupils read better and examinations such as these favor those who can comprehend the language of the tests. Then, too, teacher scores on the same tests which pupils took (teachers marked an examination along with their pupils) correlated highly (.42 to .47) with their own classes' mean scores. Perhaps pupil scores reflect teacher comprehension and mask the real learning which would have been possible had teacher variables been controlled. Since many pupils from low-ability classes scored equally as high as their counterparts in high-ability classrooms, the findings related to ability levels and pupil achievement must be set aside.

Table 14

Means and Standard Deviations by Classes and Tests for Thirty-One Groups Participating in a Dramatics Enrichment Program During the 1967-1968 School Year

		Means and Standard Deviations								
	Ability	Kings Men			Firebugs			Misalliance		
Class	Level	Mean	s.d.	N	Mean	s.d.	N	Mean	s.d.	N
1	S	26.09	3.0	32	30.18	4.2	33	27.93	4.5	30
2	L	18.14	4.0	28	26.89	4.8	26	21.54	5.6	24
3	A	22.37	3.4	27	22.84	8.2	28	25.33	3.3	27
4	L	21.58	4.5	31	24.80	2.8	36	25.17	3.6	30
5	S	27.77	3.7	22	36.57	3.2	21	32.28	2.6	21
6	A	25.93	3.1	29	33.92	4.1	28	30.78	4.6	28
7	A	24.23	5.3	28	30.71	4.5	28	29.42	3.3	28
8	A	20.70	5.3	23	25.90	5.2	22	23.55	4.4	20
9	A	23.00	5.0	26	26.38	4.3	26	27.04	5.5	24
10	L	17.15	4.8	27	18.88	5.4	27	21.52	5.8	25
11	A	18.83	4.8	24	21.09	4.6	21	21.06	3.1	15
12(v)	S	26.74	3.4	19	36.26	3.3	19	33.00	2.2	19
13	L	19.10	5.6	30	18.68	5.0	30	22.43	7.3	30
14	L	23.61	4.2	18	29.00	6.6	14	26.85	5.0	14
15	A	23.00	4.3	15	23.61	6.2	13	23.69	4.2	13
16	S	28.88	2.9	18	33.16	3.9	18	32.00	3.0	18
17	A	17.65	5.6	17	20.18	6.3	14	20.92	7.7	14
18	A	21.61	3.9	18	23.94	4.2	18	24.94	4.5	17
19	S	24.29	3.3	28	28.44	6.7	29	28.11	3.8	27
20	S	26.00	2.6	28	33.57	3.6	28	29.75	3.3	28
21	S	22.71	4.7	27	27.03	4.7	27	24.26	5.5	23
22	A	26.26	3.3	27	30.80	3.2	27	28.07	3.6	27
23	A	26.66	3.7	35	24.91	4.3	35	27.71	3.4	35
24	A	20.11	3.5	30	22.73	3.3	30	22.43	5.0	30
25	A	21.97	3.8	33	27.41	3.4	31	24.46	4.6	30
26	L	23.71	4.0	23	26.33	7.0	23	24.95	5.9	23
27	S	26.90	4.6	36	31.52	4.4	36	29.83	7.1	36
28	S	26.35	3.0	19	31.00	4.1	19	27.05	5.2	19
12(v)	S	26.64	3.1	11	32.91	6.1	30	26.67	4.6	30
29	L	24.00	3.7	30	26.51	6.1	30	26.67	4.6	30
30	S	27.75	2.9	17	33.11	2.8	17	31.35	3.5	17

Measuring Pupil Progress After Thieves Carnival

When the Saturday class discussed the results from the Project tests administered to their participating students, teachers consistently registered two valid complaints. First, the objective tests for the first three plays did not allow students to reveal all they knew or felt about the plays. Each of the 50-item tests penalized students, teachers claimed, because some students had difficulty reading and understanding the test questions. Other teachers reported that test questions provided a challenge to their brighter students and anything less would obviate the answers. Second, each multiple-choice item called for only one correct response; and students in faster-moving classes could think of several appropriate and satisfactory responses to a question, but none of them appeared among an item's choices. In short, the faculty team heard all the criticism usually leveled at objective testing, even though teachers helped compose the items and write the tests.

The class considered all the alternatives, one of which was to use an essay examination for the fourth play. The Project's teachers and the faculty team rejected an essay-type examination because of the difficulty of grading and assimilating results in a meaningful way. These limitations were magnified because of the different grade levels and ability groups represented in the Project. Teachers, conscious of the research which

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cf. Glenn H. Bracht and Kenneth D. Hopkins, "Objective and Essay Tests: Do They Measure Different Abilities?" A.E.R.A. Paper Abstracts 1968, American Education Research Association, 1968. p. 108.

favored objective tests over essay examinations, specifically wanted a test which 1) required no more than one hour's time; 2) gave open-end questions to reveal broader ranges of knowledge about the plays; 3) seemed less like the usual tests administered in schools; and 4) were fairly easy to grade.

The resulting test, even though troublesome to devise and score, provided a deeply rewarding experience for teachers and students, according to their comments afterwards. The test fulfilled three of the four criteria. The test was not easy to grade; in fact, a complete analysis called for expenditures far beyond the provisions of this grant. The Team, convinced that a total analysis would be helpful and revealing, saw that their best action was additional experimentation with the technique. Additional experimentation could establish the possible relationships between test scores and important pupil variables associated with verbal fluency, accuracy of pupil word associations, pupils' factual grasp of subject matter, and pupil conceptual learning abilities.

Developing the Test for Thieves Carnival

Research related to the technique. Jennings, Ramos, Krueger, and Verplanck reported a new testing method requiring recall as an alternative to multiple choice examinations. The experimenters' "new" test used

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cf. William N. Jennings, Robert Ramos, Robert L. Krueger, and William S. Verplanck, "Associative Assessment of Academic Achievement," A.E.R.A. Paper Abstracts 1968, p. 109. Paper presented at the annual meeting of the Association in Chicago, February 8, 1968.

word associations pupils gave to selected stimuli (no more than four responses were allowed for each stimulus). Stimuli were drawn from key course concepts in psychology. The experimenters reported measuring changes both in quality and quantity of associations with learning, using pre- and post-tests administered to a single group. This method of testing, as reported by the University of Tennessee team, revealed satisfactory ranges of reliability (.724 to .943), stabilizing around .844. Validity measures, item difficulty, and item reliability were also assessed. The distribution of associations across groups taught by different instructors revealed exceptional sensitivity to pupils' differential learning related to differences in instructors.

Developing suitable criteria. Teachers, along with the faculty team, became excited over the possibility of measuring achievement in a way which promised to overcome objections to ordinary school testing techniques. No one in the Project had any idea about how many stimuli were needed, what the nature of the stimuli should be, or what limitation should be placed on student responses. All agreed that the task of responding in one hour's time to a large number of stimuli posed problems for students, possibly reducing the quality of responses and "shutting off" the "flow" of their ideas. The faculty team considered the ideal test as one containing about fifty items, i.e. one stimulus per minute of testing time seemed appropriate to them. As teachers became involved with validating procedures and faced the task of responding to 400 initial items, they fully recognized the need to reduce the students' tasks. Informal trials with a similar test indicated the probability that single-word stimuli evoke multiple student responses to a stimulus better than do phrases or completed sentences. Since all wanted complete open-endedness, i.e. an allowance for students to express any and all associations they could give to a stimulus, space following each stimulus and emphasis in test directions should encourage students sufficiently. Teachers considered the following points when composing test items or stimuli:

1) Balance of words. The stimuli should range from "easy" to "difficult" in order to insure that slow, tenth-grade students had some "chance" to respond, and that bright, twelfth-grade students were adequately challenged. Stimuli should range across the alphabet and should not cluster unusually. English words naturally cluster around certain portions of the alphabet, and the final choice of the stimuli ought to reflect this point.

2) Emotion. The stimuli should be "charged" words, i.e. those words which evoke strong feeling. However, some words have double meanings and belong to both street language and academic language patterns. "Goose," for example, might evoke a street language response among some groups and the "charge" on the word would override the academic or intended usage, even when a student knows both.

3) Surprise. Each stimulus should remove the effects of the previous stimulus and introduce a "new" test situation, free from the influence or interference of preceding stimuli. In short, a 50-item test might be considered the composite of fifty independent tests.

4) Nature of the response. Test makers should have clearly in mind intended responses. Items which promise to evoke only one response, no matter what the subject content is, have the least chance of revealing depth and breadth of student involvement with the content examined.

Validating the stimuli. The teachers assigned to the Thieves Carnival test-writing committee compiled more than 400 single-word stimuli drawn from their knowledge of the play and its production. For the most part the stimuli were taken from the play's text, cast of characters, and from information supplied by the producer-director at Actors Theatre. Faculty team members checked the list of stimuli against the production rehearsal and altered the test accordingly. The test committee established two criteria for judging stimuli. Each stimulus 1) must be a word common to vocabularies of most high school students, and 2) must permit a wide range of acceptable responses. Project teachers then responded to the 400 stimuli by supplying four different responses to each stimulus and categorized them as 1) a Most Acceptable Response, or 2) an Acceptable Response, or 3) a Least Acceptable Response, or 4) a "Random" Response indicating no knowledge of the play or its production.

In subsequent committee meetings, a review of teacher responses reduced the initial 400-word list to 200 stimuli. Applying their criteria for judging stimuli, teachers then reduced the list to 64 items. Ten sections of the University's Freshman English and Composition course responded to the preliminary 64-item test forms. The purpose of utilizing the English classes was threefold: 1) to determine which items drew heavy responses, 2) to secure an adequate ceiling for bright twelfth graders by having students very close in age to the oldest and brightest Project students, and 3) to establish "random" responses to test items to assist analysis of Project students' responses. Thirteen of the sixty-four stimuli drew little response from the University English classes. The final form for the Project assessment contained fifty-one stimuli and nine others drawn from the Thieves Carnival dramatis personae.

Evaluation of the Results. Evaluation of the play's impact encompassed three distinct groups of students who responded to the word association test. One group contained the high school Project participants, i.e. those who studied the play and viewed the production. Another group contained University students enrolled in a Drama Class who read the play's script but saw no production. A third group was University Freshman English students who had neither read the play nor viewed the production. Unfortunately, the time of year at which the play was produced militated against sampling students who saw the play but read no script. Thieves Carnival came late in the school year at a time when most high school students were involved in many end-of-year projects such as proms, graduation, senior class plays and final examinations. Nevertheless, the responses collected gave some clues about the extent and nature of the enrichment which this Project offered.

A copy of the final test form with instructions to students appends this Report. A partial analysis of three out of the sixty sets of responses follows.

Analysis of Responses to Three Stimuli Across Ability and Grade Levels

Tenth- and twelfth-grade Project students who read and saw Thieves Carnival gave a broader range of responses to the *stimulus*, Applause, than did the college juniors who read the play but saw no production. While the responses college freshmen gave tended to define the *stimuli*, Project students gave instances of particular application of the definitions. For example, in responding college freshmen cited instances which merit applause; Project students' responses singled out particular performers and performances as objects which merited the applause. While freshmen most frequently gave reasons for applause: to show appreciation, joy, or praise; Project students gave specific scenes: "kissing scene between Hector and Eva at the play's opening," or "Lady Hurf's telling the musician to leave because he got on her nerves."

The Team feels, basing its thought on the responses from high school students who both read and viewed *Thieves Carnival* *versus* college juniors who only read the play, that studying and viewing a play let Project students verbalize their experiences. Surprisingly enough, the differences between quality and quantity of responses when comparing the two extremes, "low" to "high" ability, were exceptionally small. However, a larger portion of the students from the two "low ability" tenth grade classes failed to respond to the stimuli than did "high ability" high school seniors. The percentage of blank responses repeated the pattern with the *stimuli*, Applause and Imitation, but the percent of tenth graders who failed to respond to "Rose-Colored" increased (from 12% and 10% to 27%) while the twelfth grade failure to respond remained constant across the

TABLE XV

Comparison of Responses to Three Stimuli From Thieves Carnival Examination Among Four Groups of Students Ranging Academic Ability and Grade Placement

Responses from Most Frequent to Least Frequent

Stimuli	Frequency	Tenth Grade Low Ability (29)	Twelfth Grade High Ability (35)	University Junior Drama Class (15)	University Freshman English Course (286)
APPLAUSE	Most Frequent	28% gave "the kissing scene between Hector and Eva at the play's opening scene."	29% gave "at the end of an act, a scene, a play, or a performance."	29% gave "response to a play."	27% gave reasons for applause as: appreciation, joy, praise, happiness, recognition, success.
	Least Frequent	6% gave reasons for applause as: a reaction, satisfaction, funny action.	10% gave unclassified responses as: resounding, Best of the season.	5% gave instances appropriate to: curtain call, if a play is good.	4% named specific people as: Johnny Carson, Dustin Hoffman, Beatles.
	Other Responses in Their Descending Order of Frequency	1. at the end of an act, a play, a scene, or a performance.	1. satisfaction with a performance, audience approval, appreciation.	1. Hector and Eva's kissing.	1. Objects for applause as: actors, sports heroes, candidates.
		2. singled persons out for their performance as: Hector, the Dupont-Duforts, the musician.	2. singled persons out for their performance as: Hector, Lady Hurf, Peterbono.	2. the musician turned out to be the detective.	2. gave instances appropriate to: after a speech, at the theatre, end of a play.

	Tenth Grade	Twelfth Grade	University Drama	University Freshmen
Other Responses in Their Descending Order of Frequency	3. made general statements as: "when actors did something well," "when comical but realistic occasion resulted," "constantly occurred in the play," or during the performance."	3. made general statements as: "when funny characterizations or action occurred," "inappropriate guffaws in intimate scenes," or "when play was well-received."	3. arrest of the Dupont-Duforts.	3. gave humorous responses as: "spare the applause, - just throw the money in."
	4. gave specific instances as: "Lady Hurf's telling the musician to leave because he got on her nerves."	4. gave specific instances as: "Lady Hurf's telling the musician to leave because he got on her nerves."	4. None	4. None
	5. 12% blank	5. 6% blank	5. 0% blank	5. 0% blank

TABLE XVI

A Comparison of Student Project Responses to Three Selected Stimuli From Thieves Carnival Among Three Groups of Students Who Participated in a Dramatics Enrichment Program

Stimuli	Frequency	Tenth Grade	Eleventh Grade	Twelfth Grade
APPLAUSE	Most Frequent	18% kissing scene with Hector and Eva at the beginning of the play.	25% kissing scene with Hector and Eva at the beginning of the play.	24% kissing scene with Hector and Eva at the beginning of the play.
	Least Frequent	8% definitions such as cheering, reaction, response to action, clapping.	3% unclassified responses such as: very heavy, general, funny.	5% unclassified responses such as: "very lous," "funny."
	Other Responses in Their Descending Order of Frequency	1. 24% at the end of: an act, a scene, the play, a performance.	1. 23% at the end of: and act, a scene, the play, a performance.	1. 20% definitions such as: clapping, reward for actors, signifying happiness and approval, audience approval, appreciation.
		2. 14% specific action in scenes such as: the dancing, the music, in the park.	2. 20% specific performers such as: the musician, Lady Hurf, the thieves.	2. 14% specific action in scenes such as: the dancing, the music, in the park.
		3. 13% unspecified actions such as: "crowd applauded for the actors," "when an actor did something very good," "at the comical but realistic," "constantly."	3. 11% definitions such as: audience response, satisfaction of audience, highlights of the play, reward of an act.	3. specific performers such as: Lady Hurf, the musician, Hector, and Peterbono.

Tenth Grade	Eleventh Grade	Twelfth Grade
4. 9% specific performers such as: Lady Hurf, the musician.	4. 8% specified actions such as: "when they were dancing," "Lady Hurf tossed the musician out."	4. 12% unspecified actions such as: "satisfaction at a good performance," "at the beginning of the play," "because the play was good."
5. 8% unclassified responses such as: "loud and a lot of it."	5. 7% unspecified actions such as: "crowd applauded the actors."	5. 8% at the end of: an act, a scene, the play, a performance.
6. 8% blank	6. 3% blank	6. 3% blank

TABLE XVII

Stimuli	Frequency	Tenth Grade Low Ability (29)	Twelfth Grade High Ability (35)	University Junior Drama Class (15)	University Freshman English Course (286)
IMITATION	Most Frequent	80% bronze candlesticks.	53% bronze candlesticks.	67% bronze candlesticks.	32% gave "fake," "false," or "phony."
	Least Frequent	3% gave "acting like another person."	12% have "false," "unreal."	7% gave "some people's lives."	4½% gave "things" as: diamonds, furs, theatre, mockingbird, cowhide.
	Other Responses in Their Descending Order of Frequency	1. named specific roles in the play as: Grandees, Lady Hurf, Lord Edgard, Peterbono, the Duke, the Dupont-Duforts.	1. named specific roles in the play as: Grandees, the Dupont-Duforts, Hector, Peterbono, the Duke, all characters but Gustave and Juliette.	1. named specific roles in the play as: Grandees, thieves, Hector, the Dupont-Duforts.	1. named specific people as: Boris Godonov, Glen Ford's The General, The Monkeys, androids, movie stars.
		2. gave general statements as: "Hector's love for Eva," the masks people wear.	2. gave general statements as: "Lady Hurf and Eva imitate contentment and happiness."	2. gave no general statements.	2. named food and drinks as: soft drink flavors diet butter, sugar substitutes.
		3. None	3. gave specific objects: wigs, watch, jewels, costumes.	3. gave specific objects as: stolen jewels, disguises, Hector's masks and faces.	3. gave definitions: fraud, pretense, artificial, cheap mock, mimic, made-up, put-on etc.
		4. 10% blank	4. 6% blank	4. 0% blank	4. 0% blank

TABLE XVIII

Stimuli	Frequency	Tenth Grade	Eleventh Grade	Twelfth Grade
IMITATION	Most Frequent	43% bronze candlesticks	42% bronze candlesticks	35% bronze candlesticks
	Least Frequent	1% unclassified responses: some of the clarinet music.	1% unclassified responses: "stole." (Lady Hurf's pink, feather boa).	7% definitions as: not red, life, false, mimicing, copy.
	Other Responses in Their Descending Order of Frequency	1. 16% specific people on stage: the Dupont-Duforts, Lady Hurf, Lord Edgard, Eva.	1. 18% disguises, costumes, stage props, flowers, Duke of Miraflores, jewelry.	1. 18% specific people on stage: the Dupont-Duforts, Lady Hurf, Eva.
		2. 14% the thieves: Peterbono, Hector, Gustave.	2. 15% the thieves: Peterbono, Hector, Gustav.	2. 18% disguises, costumes, or stage props, Duke of Miraflores, Grandees, watches, paintings.
		3. 12% definitions as: mock, fake, copy, not genuine, cheap.	3. 13% specific people on stage: the Dupont-Duforts, Lady Hurf, Eva.	3. 13% general statements: "Lady Hurf's and Eva's contentment and happiness," "Eva's love for Hector," "Characters real but hidden from themselves," "Lady Hurf's love for past life," "everyone but Julliette and Gustave."

Tenth Grade	Eleventh Grade	Twelfth Grade
4. 5% disguises, costumes, stage props, Duke of Miraflores, Grandees.	4. 5% definitions: make-believe, not real, false, copy.	4. 9% the thieves: Peterbono, Hector, Gustav.
5. 5% general statements: "most everyone in play," "Hector's love for Eva."	5. 2% general statements: "Gustav should have imitated Hector and Peterbono to be a good thief."	5.
6. 4% blank	6. 2% blank	6. 0% blank

TABLE XIX

Stimuli	Frequency	Tenth Grade Low Ability (29)	Twelfth Grade High Ability (35)	University Junior Drama Class (15)	University Freshman English Course (286)
ROSE-COLORED	Most Frequent	35% gave "Juliette and Juliette's world."	60% gave "Julliette and way Julliette looked at the world."	60% gave "Juliette and her world."	31% gave rose-colored glasses or way to look at the world.
	Least Frequent	4% gave "glasses."	6% gave "flowers used in the play."	12% gave "Gustav and his world."	2% gave "a kind of 'idealism'!"
	Other Responses in Their Descending Order of Frequency	1. Objects on stage as: Lady Hurf's hair and dress, flowers in scenery, the stage setting, Hector's wig.	1. Objects on stage as: Lady Hurf's hair and dress, flowers in scenery, flowers used by child.	1. Lord Edgar's offer.	1. Colors as: red, pink, amber, hue, shades.
		2. Generalized statements: "to see things the way you want them to be," "the whole family was looking at the world through rose-colored glasses," "Eva's outlook on life."	2. Generalized statements: "expressed attitude of rich class and their view of life," "surface impression of the play," "play had a black undertone," look at the world through tinted glasses."	2. Juliette's and Gustav's romance.	2. flesh tones in cheeks.
		3. definitions: happiness, pretty, "the blood in many white men's faces which is nature's paint."	3. definitions: illusion, greed, color of wine.	3. flesh tones on cheeks.	3. flowers such as roses.

Tenth Grade	Twelfth Grade	University Drama	University Freshman
4. None	4. None	4. None	4. qualities as: happiness, daydreams, warm, light, soft and fragrant, antique, pastel, optimism, fair and pure, cheerfulness.
5. None	5. None	5. None	5. things as: wallpaper, gardens, lipstick, perfume, sunburn, wine.
6. 27% blank	6. 6% blank	6. 0% blank	6. 0% blank

TABLE XX

Stimuli	Frequency	Tenth Grade	Eleventh Grade	Twelfth Grade
ROSE-COLORED	Most Frequent	20% referred to play's* message	33% Lady Hurf's dress and/or hair.	27% Lady Hurf's dress and/or hair.
	Least Frequent	10% miscellaneous** reference	3% reference to "glasses" Gustave's ecclesiastical glasses.	4% miscellaneous** references
	Other Responses in Their Descending Order of Frequency	1. 16% Julliette and Julliette's world.	1. 13% Julliette and Julliette's world.	1. 21% Julliette and Julliette's world.
		2. 13% Lady Hurf's dress and/or hair.	2. 13% play's message*	2. 18% reference to play's* message.
		3. 10% reference to "glasses": Gustav's - 7% a way to look at the world - 3%	3. 13% described stage setting or props	3. 8% reference to "glasses": Gustav's - 4% way to look at the world - 4%
		4. 8% definitions of happiness, passionate, happy and bright.	4. 6% miscellaneous** references	4. 7% definitions: merry, and carefree, only way to find happiness.
		5. 5% described stage setting.	5. 5% colors of red/pink	5. 7% described stage setting or props

Tenth Grade	Eleventh Grade	Twelfth Grade
6. colors of red and 4% pink.	6. definitions 0%	6. colors of red or 5% pink.
7. 14% blank	7. 13% blank	7. 3% blank
* "play was rose-colored on surface, but black underneath," "world of dreams dominate reality, but play is really black," "Lady Hurf tried to create a rose-colored world," "Thieves Carnival is a rose-colored fantasy," "Rose-colored dreams overcome reality," "color of the play," "rose-colored world of two zany lovers."	* "the many rose colors in the play," "way in which Anouilh regarded his play," "the play is a 'rose piece,'" "description of Thieves Carnival," "elements of the play," "rose-colored play."	* "color of the play," "what the play was all about," "what the surface of the play was," "used to cover up by Anouilh," "play had black overtones."
** Eva's outlook on life - 2% Eva's cheeks - 2% Peterbono's plans - 2% "everything" is pretty - 2% vestments - 2% 10%	** Eva's cheeks - 4% blood thieves shed - 1/3% good - 1/3% the little girl - 1% clear - 1/3%	** Lady Hurf's personality - 1% cheeks - 2% love of Julliette and Gustav - 1%

three stimuli (6%).

Comparison of responses to the stimulus, Imitation, from groups which had access to the play either by reading it, or seeing it, or both, revealed no particular advantage to students derived from both having seen and read the play. In fact, college freshmen gave a much wider range of responses than did the other three special groups of students. Nevertheless, the quality of responses from those who both saw and read the play tended to be better than the responses from those who only read the play. For example, college juniors who only read the play made no general statement responses to the stimulus, and tenth-grade students and twelfth-grade students made such significant value statements as: "the masks people wear," or "Lady Hurf and Eva imitate contentment and happiness." Tenth graders and twelfth graders both named more specific roles which they considered "imitations" than did their college junior counterparts.

Clearly the "low ability" tenth graders saw more in the play than did their much brighter counterparts in the college drama class, gave better definitions, (sadly, left more blanks) than their twelfth-grade counterparts, but responded less well in their general statements about the play's message than did twelfth graders.

The partial analysis, somewhat subjective in nature, points out that seeing the play and reading the play as opposed to only reading the play, produced better student performance on this word association test. In so far as the test responses represent real learning and real differences among the groups, the Project found support in its belief that reading and seeing a play are enrichment activities which produce gains in learning and acheivement. Evidently, pupil ability had little to do with the nature and range of responses pupils gave when they were involved directly with the process and the product.

This analysis supports the Team's contention that dramatic enrichment such as this Project is "appropriate and successful" across ability levels. Further, humanistic studies such as the study of Drama as Literature/ Theatre are as appropriate for "low ability" students as they are for "high ability" students.

This report contains evidence of educative accomplishment through the integration of the theatre and high school English classrooms in Region III. The report cannot document or express adequately personal gains of students, even though one section reports the responses teachers and pupils gave related to the year's experience. One student expressed hope that she would like a "really wierd play" -- and she liked it! Nor could the Team assign statistical value to letters such as the following which was painstakingly typed and mailed, unsolicited, by a former Project participant:

> I read an article in the Courier-Journal which stated that a Federal grant was taken away from the high school students for going to stage plays.
>
> Not very long ago I was one of the students that had the opportunity of seeing a play at ATL. When I was a Junior in high school, I had never seen a play and may never have seen one if my English teacher hadn't announced that those who were interested could go. I don't remember whether it was for curiosity or a grade that possessed me to go; I do know that I fell in love with stage plays. I vowed then that I would see another play some day. The only play I got to go to was our Senior play at school the next year. Though they were amateurs, I found that a love for the theatre grew every time I went.
>
> After entering Western Kentucky University, I was told I was required to see five operas for a music course. Many of the kids complained, but I was sure I would love opera as much as I loved the play I had seen at ATL.
>
> At the end of the semester, my music instructor told us that we shouldn't judge opera on what we've seen; that only after a year of operas will we really know if we like them. He also warned us against television and movies. He believes that the perfection in these programs takes something away from life. He told us to go to a live stage play, see a live performance. I believe this is all true. I think that the students should be able to see as many plays as possible.
>
> Without the opportunity of seeing a play in high school, I might never have seen one. Kentucky lacks the culture so many of the bigger states have, and our high school students need to be taught the wonders of the arts. I do wish there were something I could do to make it possible for these students to have the opportunity; but

having no talent or money, all I can do is commend you for your work to get the federal grant for them.

Thank you for listening.

Truly yours,

Doris Dietz

The Evaluation Team shares the conviction that during their formative years students should see as many plays as possible provided that they have suitable preparation from well-trained, informed teachers and from scripts and other aids to enjoyment and comprehension. The Team, from this year's experience, is committed to the belief that dramatic experiences are equally important to all levels of American students. The belief is predicated on two fundamental assertions. First, there is a received tradition in drama which is important subject matter. Second, there are important gains which accrue to pupils through such experiences and which support and excite into being other important learnings: heighten sensitivity to stimuli, attention to stimuli by reflecting on what is seen, changes in values and attitudes about what is of worth, analysis of symbolic forms and conceptual schemes. Enrichment in the humanities must not be held in reserve for any one group of students. Such sacrifice impoverishes people.

The Dramatics Enrichment Program, through its inquiry, demonstrated the possibility of student gains in both the cognitive and affective domains. If one assumes that the Project truly represents enrichment in the humanities, then school administrators and curriculum developers must look for behavioral changes in subject matter achievement and attitudes. We cannot, any longer, assume that achievement in content taught in school necessarily represents changes in attitudes and values. If educators expect educational experiences to change attitudes and values and express these as a part of their educational objectives, then those changes must be documented as this Study attempted to do. The paucity of suitable instruments for assessing affective goals and aims in education is apparent.

Enrichment in the humanities emerges as a practice which seeks to involve students and teachers with both the process and the product. This Project established suitable situations in which teachers examined both academic and theatrical experiences. Saturday classes for teachers enabled them to grow in ways permitting Project teachers to create appropriate conditions for student involvement with processes and products. Involvement was accomplished by examining Drama as Literature and Drama as Theatre. Neither could have happened without the cooperation among school personnel who lent encouragement and made the necessary curriculum allowances and a professional theatre willing to shape its season to accommodate the schools. Cooperating school systems and Actors Theatre benefitted from the activity. What the Team feels the most important fact is that Region III's students gained.

What began several years ago as a hunch about the gains possible through integrating theatre and classroom activities emerges as a thesis. With few exceptions, the Evaluation Team's 1967-1968 findings lend further support to the claim:

> Secondary students, regardless of ability or grade level, regularly assimilate and personalize dramatic content.

Despite the threats to this study's validity (and there are many possible alternative explanations), the Team feels more strongly now than ever that its original conjectures were supported. The Team has come to see several important sets of variables which subsequent studies may wish to control. Gains in attitudes toward the theatre and improved self-image appear unrelated to intelligence and other school-related measures of potential and achievement. Intelligence was associated with the pupil scores on tests more nearly like those which schools administer, i.e. objective, multiple-choice items. When pupils were free to give their own responses to stimuli, differences were less apparent. Success on achievement tests may possibly be related to some pupil variable which is learned early -- a kind of learned conformity. When given the opportunity to respond to "open end" questions, performance differences on tests among "bright" pupils versus "slow" ones are less marked.

Then, too, teacher-related variables seemingly account for some of the variance among pupil scores on tests. Correlations between teacher scores and their classroom means taken as scores explain between 17.6% and 22.2% of the variance in class means. Had all teachers in this study been more alike, the reported outcomes might be quite different; and those differences which appeared could possibly be explained away. The Team is firmly convinced of the efficacy of in-service programs which aim at up-grading and extending the backgrounds of teachers. The effects of such programs may alter the amount of pupil achievement in important and meaningful ways. A strong possibility exists that as teachers realize their own personal and professional goals, their pupils benefit. In some specific cases, Team members think they saw increased self-confidence among teachers, which reflected in improved student performance. Lacking specific data to support the claim, the observation remains highly speculative.

During the year, the Team saw a handful of teachers and a few hundred students grow to enjoy the satisfaction of responses to an art form, which they could reserve for their personal use. Teachers first experienced for themselves, and later understood, the nature of the enrichment they were offering their students. Enrichment in this Project went beyond the classical definitions to include experiences within the community, new curriculum content, and involvement of teachers and pupils with literature and the theatre. The involvement produced changed attitudes and personal values, success with manipulating abstract, symbolic forms, and abilities to express ideas and criticism of worth. Reading and viewing plays as opposed to older curriculum arrangements limited to reading, produced greater gains in learning, achievement, attitudes, personal worth and ambition. In some measure, pupil ability had little to do with the nature and range of responses pupils gave when they were involved directly with the process and the product.

Here, the Team must admit another set of variables in the total process of enrichment: the qualities of plays as literature and as theatre. As

3

the Team made clear elsewhere, it operated in the present Project as if quality were not a significant factor in enrichment so long as productions were competent. The Region III Program, unfortunately, could not be structured around a given set of plays, though the sponsoring agent was able to select from among several choices. The Evaluating Team regards the question of relationship of play selection and play production (qualitatively considered) to enrichment an open and challenging one.

An apparent conflict between academic and theatrical interpretation of one of the plays studied and viewed makes this question all the more interesting. Teachers in the Project were confronted with a production quite different from what they had been led to envision; in turn, secondary students saw a play unlike the one their teachers had prepared them to to see. After the fact, the Team judges that the result of the conflict was probably gain.

Encouraging teachers and students to create their own "internal productions" of plays, the Team provided bases for interpreting all four plays. When one production was less "serious" than participants expected, teachers and pupils had to make a major choice among alternatives. The "taught version" seemed opposed to the "produced version," and the opportunity for a third choice arose. The Team concludes from this experience that similar, but more highly controlled experiences, could lead to discovery of important principles of literature, theatre, and education. For instance, responses to the comic treatment of serious matters generated strong emotional responses among many participants. Nevertheless, pupils personalized the play's form and content. Youthful viewers, unable as yet to conceptualize irony, respond to it appropriately. Pursuing this literary/educational problem to some resolution would be of great significance to theorists as well as to artists and teachers.

The Team submits that dramatic enrichment of the sort provided by this Project is both appropriate and successful across ability levels and across grade groups. It encourages further study of all variables of dramatic enrichment and further experimentation under several possible sets of hypotheses. It regards the dramatic heritage and the larger heritage of the humanities essential to enrichment of contemporary life and lines and urges extension of efforts among the governmental, social, and cultural agencies of the nation and community to guarantee that enrichment to all students.

UNIVERSITY OF LOUISVILLE DRAMA STUDY
LOUISVILLE, KENTUCKY
ACHIEVEMENT TEST

ALL THE KING'S MEN

The purpose of this test is to obtain information about how much the students participating in the Actors Theatre Drama Evaluation learned. This is a test, but it has nothing to do with your grade in school unless your teacher so specifies. There is one best answer for each question.

Work rapidly. If you have some time remaining before the teacher calls for papers, go back over questions about which you are not too sure.

DIRECTIONS: Read each question carefully. Record your response on the answer sheet.

Mark between the lines under 1 if you think the response is the best one to the question or completes the sentence appropriately.

Mark between the lines under 2 if you think the second choice is the best response.

Mark between the lines under 3 if you think the third choice is the best answer.

Mark between the lines under 4 if you think the fourth choice is the best answer.

Mark between the lines under 5 if you think none of the first four choices are correct.

EXAMPLE: 100. All the King's Men was written by

1) Richard Haliburton.
2) Richard Burton.
3) Robert Penn Warren.
4) Warren G. Harding.
5) None of these.

ANSWER SHEET

	1	2	3	4	5
100.	☐	☐	■	☐	☐

Since a heavy line has been drawn between the lines under 3, the indicated correct choice is Robert Penn Warren. If you thought none of the first four choices were correct, you would have marked between the lines under 5.

BE CAREFUL TO RECORD ONLY ONE ANSWER FOR EACH QUESTION. If you make a mistake and need to correct an answer, erase the incorrect response and mark between the lines under your new choice. No question is intended to be "tricky;" however, you must keep in mind that you are looking for the best possible response to each test item.

Achievement Test:

All the King's Men by Robert Penn Warren

1) At Actors' Theatre we first saw a scene

    1) at the governor's inauguration.
    2) at the dedication of a new hospital.
    3) at the ground-breaking of a new hospital.
    4) in a classroom at the university.
    5) at none of these.

2) Stark's wife Lucy is

    1) a "weak sister."
    2) in love with him but aware of his failings.
    3) blindly in love with him.
    4) too inexperienced in politics to understand his career.
    5) none of these.

3) At Actors' Theatre the lighting during the performance

    1) allows the actors to go on and off stage unnoticed.
    2) bringsout the vivid colors in the costumes.
    3) attracts our attention only to the main characters.
    4) focuses our attention on particular spots in the stage.
    5) none of these.

4) Lucy Stark's occupation before she married Willie was

    1) a school teacher.
    2) selling books from door to door.
    3) a speech and drama coach.
    4) a clerk in a department store.
    5) none of these.

5) After Jack Burden threatens him with blackmail, Judge Irwin

    1) suffers a fatal heart attack
    2) commits suicide.
    3) disappears for the next three days.
    4) is shot by Jack Burden.
    5) none of these.

6) During the action of the play the three men killed include

    1) Adam, Willie and Tiny.
    2) Irwin, Stark, and McMurphee.
    3) Burden, Larsen, and Duffy.
    4) Stanton, Irwin, and Stark.
    5) no combination of these.

7) The persons responsible for encouraging Willie's death are

1) Larson and Anne Stanton.
2) Lucy and Sibyl.
3) Jack Burden and Tom Stark.
4) Anne and Adam.
5) none of these.

8) At Actor's Theatre Willie's servant and bodyguard is faithful to the boss because Sugar-Boy is

1) victimized by his environment.
2) unconcerned with moral issues.
3) afraid of Willie as Sugar-Boy is a Negro.
4) illiterate.
5) none of these.

9) Before Tom's death Willie regards Tom as "his son," not Lucy's because

1) the boy looks like his father.
2) Willie is selfish.
3) the boy is like Willie in character, or so he thinks.
4) the boy loves Willie, not Lucy.
5) none of these.

10) Offstage noises during Willie's speeches to "the people"

1) were canned.
2) were actual voices of a crowd behind the stage.
3) were a mixture of "canned" and live voices.
4) were left to the imagination of the audience as there was none.
5) were none of these.

11) The staging of the love scene between Anne and Jack as a flashback helped Actor's Theatre create

1) a bit of comic relief.
2) a dreamlike scene.
3) a sentimental illusion.
4) a focus for the entire play.
5) none of these.

12) At the end of the play, I would expect Jack Burden

1) to move outside the state alone.
2) to take Anne with him outside the state.
3) to kill himself as his father did.
4) to settle down with Anne and go into politics.
5) to do none of these.

13) Adam Stanton kills Stark because

1) he had been "used."
2) he went mad.
3) he was jealous of Willie's power.
4) he regarded Stark as totally evil.
5) of none of these.

14) Of the ladies he loves, Willie, as a man, is influenced most by

1) Jack Burden's mother.
2) Sadie Burke.
3) Lucy Stark.
4) Anne Stanton.
5) none of these.

15) Lucy Stark

1) is proud her son is a hero.
2) worries about her son's possible injury.
3) wants Tom to play basketball which she likes.
4) regards the spotlight as bad for her son.
5) none of these.

16) "Loss of Innocence" is a theme of the play as seen in the life of

1) Gummy Larsen.
2) Lucy Stark.
3) Adam Stanton.
4) Sadie Burke.
5) none of these.

17) The stage at Actors Theatre is best described as

1) a "peep" show.
2) a normal half-view or cross-sectional stage.
3) a theatre-in-the-round.
4) a three-quarters-round stage.
5) none of these.

18) In Act I Stark visits Irwin late at night; Irwin

1) is afraid when he sees Sugar-Boy with Stark.
2) is happy his friends paid a visit.
3) flees to the bedroom for protection.
4) refuses to talk with Stark about the impeachment.
5) none of these.

19) At Actors Theatre the set was designed to

1) generate confusion among the viewers.
2) give the shorter actors a better chance to be seen.
3) place all important events in one spot on the stage.
4) assist viewers in reading the play from "left to right."
5) do none of these.

20. Adam accepts the job at the hospital when

1) he learns of Anne's affair.
2) he learns tha Jack wants him to take it.
3) he learns his father's money is all spent.
4) he learns that Willie wants only to relieve suffering.
5) none of these.

21) At Actors Theatre Willie climbs to the upper level of the stage to die because

  1) this level affords the best view of his death.
  2) other levels of the stage are too crowded.
  3) this is the level at which the majority of Willie's scenes are played.
  4) this represents the Capitol steps where Huey Long died.
  5) none of these.

22) At Actors Theatre the costumes the actors wore

  1) served to "date" the play.
  2) served to locate the play in the South.
  3) served to emphasize the character each actor played.
  4) focused our attention on the main character, Willie.
  5) did none of these.

23) Before becoming governor, Willie is

  1) honest, even if honesty hurts him.
  2) ruthless to everyone who gets in his way.
  3) ruthless to his enemies; kind to "the people."
  4) dishonest only in the interest of helping "the people."
  5) none of these.

24) After becoming governor, Willie is

  1) honest, even if honesty hurts him.
  2) ruthless to everyone who gets in his way.
  3) ruthless to his enemies; kind to "the people."
  4) dishonest only in the interest of helping "the people."
  5) none of these.

25) "All the king's men ... couldn't put Humpty Dumpty together again." If Willie is king, his "men" include

  1) Jack and Sugar-Boy.
  2) Adam and Jack.
  3) Irwin and MacMurfee.
  4) Larsen and Duffy.
  5) None of these.

26) During Act III, Willie got drunk because

  1) Tom had been injured.
  2) Sadie had been unfaithful.
  3) He knew he had been a "sucker."
  4) Lucy wanted a divorce.
  5) None of these.

27) Tom Stark was accused of being the father of which girl's baby?

  1) Agnes Slade.
  2) Anne Stanton.
  3) Sadie Burke.
  4) Murt MacMurfee.
  5) None of these.

28) When it comes to "things," Sugar Boy loves best

1) Coca-Cola.
2) fast cars.
3) Sugar cubes.
4) race horses.
5) none of these

29) In most states a governor can be "kicked out" of office (impeached) only by the Legislature. Willie Stark was about to be impeached in his state because

1) he had made many corrupt "deals" while in office.
2) he built a school which collapsed because of poor construction.
3) he made people afraid of his powerful political machinery.
4) he was constantly drunk in public.
5) of none of these.

30) Judge Irwin is unlike Willie Stark in that

1) he is honest.
2) he is unwilling "to get down in the dirt" to do good.
3) he is unrealistic.
4) he inherited a higher place in life than did Stark.
5) none of these fit him.

31) The best term to describe Willie Stark's role in the play is
1) hero.
2) villain.
3) central character.
4) champion.
5) none of these.

32) The "boss" makes Duffy Lieutenant-Governor because

1) he knows that Duffy is "in the bag" no matter to whom Duffy "sells out."
2) he trusts Duffy.
3) Duffy can draw votes Willie cannot get.
4) he wants Duffy to keep quiet about government corruption.
5) none of these.

33) At Actors Theatre the stage was built in several "levels." A central staircase led from the lowest level at stage left and stage right up to the highest level at center stage. The purpose of this design was

1) to elevate Willie's importance in the play.
2) to serve as a distracting influence on the audience.
3) to emphasize the political importance of the play's message.
4) to symbolize the various levels of reality.
5) to do none of these.

34) Adam's father was

1) an honorable public servant.
2) a dishonest politician.
3) a man who made a sacrifice for a friend.
4) a Yankee who never "fitted in."
5) none of these.

35) In the text the Professor

1) reminds the viewer of the play's conflict of ideas.
2) shows how wrong some "educated" people can be.
3) speaks for the author.
4) expresses ideas the viewer will reject.
5) shows none of these.

36) Anne Stanton and her brother, Adam, represent

1) cheerful citizens .
2) honest citizens.
3) "snooty" citizens.
4) typical citizens.
5) none of these.

37) After losing one election, Stark wants to "come back" because
1) he wanted to help his own class of people.
2) his pride was hurt.
3) he wanted to help just his friends.
4) he wanted to show up Sadie
5) none of these.

38) Jack Burden set out to teach Adam Stanton a history lesson. The lesson was based on the belief that in man

1) both good and evil reside, the good coming out of the evil.
2) all things are possible, if man wants it bad enough.
3) self-preservation is the first law of human nature.
4) the desire to talk is greater than the desire to fight.
5) none of these.

39) After the "Prologue" and Act I began, Willie's first entrance was a long walk around most of the stage area. Willie's long walk

1) gave comic relief to a bad situation.
2) concentrated attention on Willie and his role.
3) let the narrator continue a long speech.
4) lengthened the play unnecessarily.
5) none of these.

40) The reason why Willie Stark wanted to build a hospital was

1) to blackmail Adam.
2) to honor his son Tom, who was a football hero.
3) to throw a contract to his friend Gummy.
4) to keep from being thrown out of office.
5) to do none of these.

41) Willie gives Larsen the hospital contract because

1) Anne Stanton advises him to do so.
2) Sadie says he will lose the election if he does not.
3) Lucy says he must protect Tom.
4) Larsen's offer is the lowest bid.
5) None of these.

42) During the football game, Tom Stark was injured while

1) returning the kickoff as the second half began.
2) fading back to throw a pass into the end zone.
3) carrying the ball from the one-yard line over for the touchdown.
4) going through the middle of the line at the one-yard line.
5) none of these.

43) There were two sure things which Stark used in his dealings with others, as Adam Stanton saw it. Those two were

1) bribery and threats against his opposers.
2) death and taxation, as the saying goes.
3) perjury and dishonesty in his political maneuvers.
4) safety and saneness in construction of public buildings.
5) none of these combinations.

44) When we see Willie and Adam rise from the dead, their action serves to

1) destroy believability.
2) provide a happy ending for Sugar-Boy.
3) remind us of the Great Twitch.
4) prove the truth of immortality.
5) do none of these.

45) Judge Irwin chose suicide rather than

1) do anything dishonest.
2) lose face with his friends.
3) look bad in Jack's Mother's eyes.
4) lose his son's respect.
5) none of these.

46) Tom is "arrogant" and "smart" because

1) he is rebellious toward his mother.
2) he knows his father is using him.
3) he is not bright enough to know right and wrong.
4) he resents his father's inattention.
5) none of these.

47) At Actors Theatre All the King's Men does not exactly follow the text you read. For example, Sugar-Boy is not an Irish runt but is an American Negro. Changing Sugar-Boy's part like this

1) violated the author's copyright.
2) made the play less believable.
3) changed, in no way, the sense of Sugar-Boy's part.
4) created a need for the cast to change too many lines.
5) none of these.

48) Jack Burden's Mother may be described as

1) a paragon of virtue.
2) a shrewd politician.
3) a woman deeply interested in her son's success.
4) a discreet person but a "push-over" for important and influential men.
5) none of these.

49) Anne Stanton says she becomes Stark's mistress because

1) she admired men of action.
2) she was disappointed in Jack Burden.
3) she loved Willie.
4) she wished to escape her home.
5) of none of these.

50) The play makes its most important statement about

1) the moral question of whether good deeds justify corrupt means.
2) a conflict between the real and the ideal.
3) an actual political leader.
4) the degenerate South.
5) none of these.

UNIVERSITY OF LOUSIVILLE DRAMA STUDY
LOUISVILLE, KENTUCKY
ACHIEVEMENT TEST
THE FIREBUGS

The purpose of this test is to obtain information about how much the students participating in the Actors Theatre Drama Evaluation learned. This is a test, but it has nothing to do with your grade in school unless your teacher so specifies. There is one best answer for each question.

Work rapidly. If you have some time remaining before the teacher calls for papers, go back over questions about which you are not too sure.

DIRECTIONS: Read each question carefully. Record your response on the answer sheet.

Mark between the lines under 1 if you think the response is the best one to the question or completes the sentence appropriately.

Mark between the lines under 2 if you think the second choice is the best response.

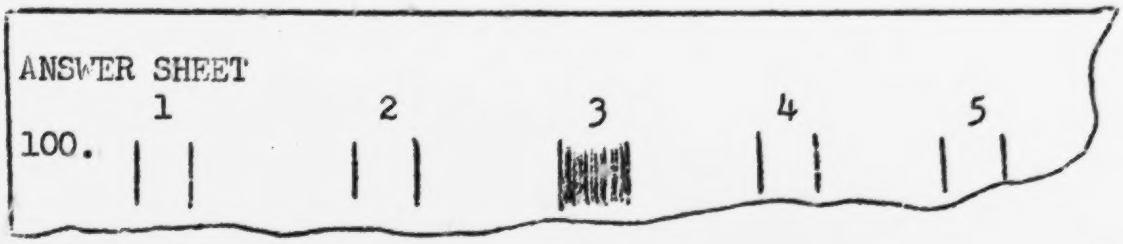
Mark between the lines under 3 if you think the third choice is the best answer.

Mark between the lines under 4 if you think the fourth choice is the best answer.

Mark between the lines under 5 if you think none of the first four choices are correct.

EXAMPLE: 100. The Firebugs was about the Biedermann family and

1) two aviators.
2) two armorers.
3) two arsonists.
4) two adventurers.
5) none of these.



Since a heavy line has been drawn between the lines under 3, the indicated correct choice is two arsonists. If you thought none of the first four choices were correct, you would have marked between the lines under 5.

BE CAREFUL TO RECORD ONLY ONE ANSWER FOR EACH QUESTION. If you make a mistake and need to correct an answer, erase the incorrect response and mark between the lines under your new choice. No question is intended to be "tricky;" however, you must keep in mind that you are looking for the best possible response to each test item.

Ap. A, 11.

Achievement Test:

The Firebugs by Max Frisch

1) The Firebugs, Sepp and Willi, had stored which of the following in Biedermann's attic?

   1) petroleum waste.
   2) gasoline.
   3) crude oil.
   4) kerosene.
   5) none of these.

2) The set for The Firebugs was like the set for All the King's Men in that Actors Theatre had

   1) attached the same meaning to going up and down the stairs.
   2) placed the action on several stage heights.
   3) painted the scenery the same color.
   4) emphasized the cubistic movement in art forms.
   5) done none of these.

3) Gottlieb Biedermann made his living by

   1) royalties from his safety match invention.
   2) running a home for poor peddlers and traveling salesmen.
   3) making and selling liquid, hormone-filled toilet articles.
   4) making and selling a worthless product.
   5) doing none of these.

4) Sepp's character, "a wolf in sheep's clothing," was established in the play's text when he wore

   1) an old sheepskin found in the attic.
   2) a dirty white blanket to mean that sheep lead men to slaughter.
   3) a costume typical of European circus wrestlers.
   4) pantaloons whose color was a shade of innocent blue.
   5) none of these.

5) Biedermann was so annoyed with Knechtling's visit that he suggested Anna tell the inventor

   1) to see him during office hours.
   2) to get a lawyer or to stick his head in a gas stove.
   3) to figure what Gottlieb owes him and to send a bill.
   4) to begin work on another Hormotone product.
   5) to do none of these.

6) Costumes like those Actors Theatre used in The Firebugs serve to insure our recognition of

   1) the play's comic elements.
   2) the play as a farce.
   3) a period in history such as the 1920's.
   4) our own faults.
   5) none of these.

7) Most middle class citizens would doubtless approve Biedermann's solution to the problem of arsonists disguised as peddlers. He suggests

1) every one of them should be drawn and quartered.
2) every one of them should be imprisoned.
3) every one of them should be hospitalized for mental therapy.
4) every one of them should be provided matches, detonators, and fuses.
5) none of these.

8) At Actors Theatre's production of The Firebugs, the expression which best describes the stage furniture used in the living area is

1) modern Danish.
2) Victorian.
3) realistic.
4) curved-shaped.
5) none of these.

9) Knechtling's death came as a result of

1) an automobile accident.
2) his being overcome by gas fumes.
3) a serious major operation.
4) his suicide by carbon monoxide poisoning.
5) none of these.

10) In the play, The Firebugs, the attic best represents

1) man's intelligence quotient (IQ).
2) man's thoughts about arson.
3) man's "upper story"--his brain.
4) man's "bats in the belfry."
5) none of these.

11) Sacred to the heart of Biedermann and all middle-class people like him is the safety of

1) their families and loved ones.
2) their property.
3) football and other sports.
4) friendships and familiar surroundings.
5) none of these.

12) Biedermann's inability to make the two Firebugs leave his house results from

1) his sensing a sudden wave of kindness.
2) his feelings of inferiority.
3) his concern for Babette's welfare.
4) his reluctance to seek change.
5) none of these.

13) In the play Knechtling invented

1) a new hair restorer.
2) a new petroleum cracking process.
3) a new olive oil.
4) a new beauty-bath aid.
5) none of these.

14) In past productions of The Firebugs elsewhere, the Chorus membership has ranged from one to ten people; however, all have been alike in that the chorus members were dressed as

1) fire marshalls.
2) burgomasters.
3) fire fighters.
4) soldiers.
5) none of these.

15) At the beginning of The Firebugs, the Chorus suggests that fires are caused by

1) fate rather than heat of sun or lightening bolts.
2) carelessness rather than accident.
3) idleness of mind and human plotting.
4) stupidity rather than fate.
5) none of these.

16) Max Frisch's primary theme in The Firebugs is an attack on

1) a society which allows totalitarian forms of government.
2) fire hazards around the home.
3) complacency among respectable middle-class citizens.
4) careless admission of strangers in one's home.
5) none of these.

17) All Sepp Schmitz said he wanted from Biedermann was

1) money and protection.
2) food and shelter from the rain.
3) friendship and food.
4) humanity and kindness.
5) none of these.

18) At the end of the play, the Chorus says the play is meaningless because

1) while a lot happened, man goes on changing.
2) while a lot happened, we never know how the play really turns out.
3) while a lot happened, everyone supposedly gets burned up.
4) while a lot happened, the play has no plot.
5) of none of these.

19) After breakfast, Babette Biedermann intended to send Sepp Schmitz packing, but Sepp makes her feel

1) fear of him.
2) ashamed of her wealth.
3) apprehensive about his safety.
4) pity toward him.
5) none of these.

20) Actors Theatre may be divided into the following areas for its production of The Firebugs:

I. The attic stage,
II. The Living Area Stage,
III. The Orchestra (rim of the stage),
IV. The Aisles
V. The Lobby

(continue on next page)

20) Which combination of the five areas gives false information about where the Chorus performed?

1) III and IV.
2) III and V.
3) IV and V.
4) all three of these combinations.
5) none of these combinations.

21) Willi Eisenring, the fire insurance salesman who arrived during breakfast, traveled there by

1) motor scooter.
2) automobile.
3) rusty bicycle.
4) taxi.
5) none of these.

22) Biedermann's dismissal of Knechtling the day before the inventor died suggests

1) economic measure taken by business to save money by dismissing employees during slack seasons.
2) the final downfall of small businesses.
3) the idea that the middle-class exploits the working class of people.
4) that Knechtling was a poor risk in the factory.
5) none of these.

23) Biedermann said he would have thrown the firebugs out of the attic if the following had not happened:

1) he heard them snoring peacefully.
2) he realized they could injure or kill him.
3) he heard the wind blow and recalled how cold it was.
4) his wife feared he would catch cold in his nightshirt.
5) he said none of these.

24) At Actors Theatre the Chorus is accompanied by a drum. One reason for using a drum behind the Chorus readings is

1) to reinforce the rhythm of the spoken lines.
2) to accent the meaning of the Chorus line.
3) to cause the Chorus members to raise their voices.
4) to represent the pulse of the people.
5) to do none of these.

25) Babette thinks her husband is

1) too busy to protect the house from arsonists.
2) too cowardly to protect his home.
3) too good-hearted to protect his home.
4) too infatuated with the maid to protect his home.
5) none of these.

26) A "hand property" or "prop" is defined as an object which an actor can pick up, handle, and/or carry from one place to another while on stage. At Actors Theatre's production of The Firebugs

(continue on next page)

1) all of the "props" were imaginary.
2) only the Firebugs' "props" were real.
3) some of the "props" were real while some were imaginary.
4) only the Firebugs' "props" were imaginary.
5) none of these apply.

27) Willi Eisenring was a former

1) gasoline station attendant.
2) wine steward at a big hotel.
3) building custodian at the nearby refinery.
4) fire marshall in Zurich, Switzerland.
5) none of these.

28) His lie to the policeman about the gasoline in the attic shows that Biedermann

1) resents most authority figures and people from lower stations in life.
2) fears firebugs and other criminal types.
3) has two sets of values which he uses to suit the occasion.
4) fears all kinds of violence and threats to human life.
5) has none of these qualities.

29) The Ph. D. shows his intent to dissociate (separate himself) from the impending disaster by

1) crossing the footlights and sitting in the audience.
2) leaving the stage and quitting the play.
3) sitting in the audience after calling the police.
4) leaving the stage and calling the fire department.
5) doing none of these.

30) From Willi's attic conversation with Biedermann we understand that "sawdust" really refers to

1) our strawman qualities.
2) our own mental laziness.
3) our best means of controlling fires.
4) our use of the cliché about "taking wooden nickels."
5) none of these.

31) Biedermann kept the goose dinner simple because he wanted

1) to make his guests feel at home.
2) to free Anna from unnecessary chores.
3) to remove class distinction.
4) to create a prison-like atmosphere at the table.
5) to do none of these.

32) In The Firebugs at Actors Theatre, the best description of most costumes worn by the actors is

1) exaggerated or expansive.
2) colorful or rich.
3) regular street attire or informal.
4) Mod fashion or "hippie."
5) none of these.

33) The fact that Knechtling's funeral wreath was delivered to its sender could mean

1) Babette wanted to scare Biedermann into action.
2) Frisch wanted us to know that Biedermann was already doomed.
3) the playwright wanted us to have some knowledge of Biedermann's respect for Knechtling.
4) Frisch thought all florists are stupid.
5) none of these.

34) Eisenring tells Biedermann that the Firebugs' general plan of operation was

1) to weaken the Fire Department by setting fires simultaneously in several locations.
2) to start a fire when most firemen are asleep or off duty.
3) to lure the Fire Department to some suburb to get traffic between them and the real fire.
4) to wait for the wind to die down so the fire will not be blown out.
5) none of these.

35) According to Eisenring, the best way to keep people from recognizing the truth is

1) to tell a sentimental story.
2) to tell a fantastic lie.
3) to talk about your childhood.
4) to tell the plain and simple truth.
5) to do none of these.

36) Sepp missed breakfast on the second day of his visit with the Biedermanns because he was

1) out looking for customers.
2) out looking for oil waste.
3) out robbing a bank.
4) out plotting with the professor.
5) doing none of these.

37) Preparing to leave for his office on the morning following Sepp's arrival, Gottlieb fails to shake Sepp's outstretched hand

1) because he will let his wife perform the wearisome task of chasing the Firebug from the house.
2) because Gottlieb is convinced by this time of Sepp's innocence.
3) because Biedermann finds it easier "to talk big" than to act reasonably.
4) because Gottlieb is basically a rude person.
5) because of none of these.

38) Using only imaginary "props" makes a scene "feel" different. In which action at Actors Theatre did the characters not limit themselves to imaginary props?

1) in lighting the candles.
2) in bringing the candlesticks to the table.
3) in chasing the wasp in the attic.
4) in uncorking the bottle of wine.
5) in none of these.

39) The one thing which the Ph. D. did not know was

1) that the world needed improving.
2) that Willi and Sepp set fires because they enjoyed it.
3) that Sepp was really a firebug.
4) that the barrels contained no Hormotone.
5) none of these.

40) We see in the roasted goose supper

1) Biedermann's effort to make friends and to appease the Firebugs.
2) a last celebration before Biedermann's destruction.
3) Biedermann's tendency "to carry coals to Newcastle."
4) Anna is a versatile servant who can make a plain and simple meal into a feast.
5) none of these.

41) Before the Firebugs leave, Biedermann gives them a final glass of wine, a kiss on the cheek, and

1) silver knife rests.
2) burning candles.
3) warm clothes.
4) some money.
5) none of these.

42) The Ph. D.'s statement and his departure from the stage suggest

1) that he saw how senseless it is to appeal to man's intelligence to warn of approaching danger.
2) that he saw his error in supporting a worthy cause and forsook it.
3) that worthy causes sometimes turn out to be worthless.
4) that worthwhile causes get turned into disasters in the hands of people who have no ideals.
5) none of these.

43) At dinner, Sepp breaks out in song with . . .

1) "Fox, you stole that lovely goosie."
2) "Fox, you sold a lonely goosie."
3) "Fox, your soul is but a lovely goosie."
4) "Fox, why did you eat those grapes?"
5) none of these.

44) When Sepp Schmitz was under the table cloth, Babette asked him if he were

1) the ghost of Biedermann.
2) the ghost of Knechtling.
3) the ghost of Everyman.
4) the ghost of Hamlet.
5) none of these.

45) The shock effect of the fire scene at Actors Theatre resulted chiefly or mainly from

1) use of electronic music for the first time.
2) emphasis of color in the stage setting for the first time.
3) absence of people on stage for the first time.
4) overuse of colored lights for the first time.
5) none of these.

46) In the last scene of the play's text, Biedermann swears by "everything holy," suggesting that

1) he worships and has a deep belief in God.
2) he exhibits a basic human character trait--cowardice.
3) he really has a sense of personal humility.
4) faced with ambiguity, he seeks the security found in clichés.
5) none of these explain the remark.

47) The Chorus says (in the text of the play) that the Ph. D., "sees no barrels--no gasoline barrels." The professor fails to see the barrels because

1) he has broken his glasses when he helped with the barrels.
2) he desires to cover up for Biedermann.
3) he desires to believe in the goodness of the two firebugs.
4) he has extremely bad eyesight.
5) of none of these.

48) An epilogue is sometimes added as a conclusion to a production of The Firebugs. In an epilogue I would expect to find Gottlieb Biedermann

1) damned to Hell and sorry for what he has done.
2) living temporarily above his factory and trying to improve his Hormotone products.
3) living in his own remodled, one-floor plan house which was built out of the remains from his old place.
4) damned to Hell but unaware of his guilt.
5) in none of these places.

49) Schmitz's account of Eisenring's being in jail and having no matches, though he was suspected of arson, supports the belief

1) that he is a firebug.
2) that he is not a firebug.
3) that appearances are deceiving.
4) that police are smart people.
5) in none of these.

50) The visual effect during the final scene of The Firebugs at Actors was

1) to portray psychedelic (mind blowing) phenomena.
2) to demonstrate the contrasts which light and dark create.
3) to simulate an impending holocaust.
4) to bring the play to a proper ending.
5) to do none of these.

Ap. A, 22..

UNIVERSITY OF LOUISVILLE DRAMA STUDY
LOUISVILLE, KENTUCKY
ACHIEVEMENT TEST

MISALLIANCE

The purpose of this test is to obtain information about how much the students participating in the Actors Theatre Drama Evaluation learned. This is a test, but it has nothing to do with your grade in school unless your teacher so specifies. There is one best answer for each question.

Work rapidly. If you have some time remaining before your teacher calls for papers, go back over each question about which you were not too sure.

DIRECTIONS: Read each question carefully. Record your response on the answer sheet provided you.

Mark between the lines under 1, if you think the response is the best one to the question or completes the sentence appropriately.

Mark between the lines under 2, if you think the second choice is the best answer.

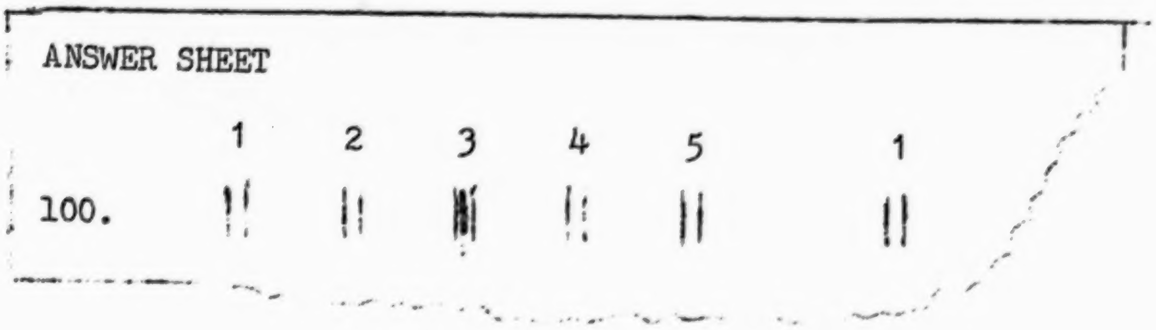
Mark under 3, if you think the third choice is the best answer.

Mark under 4, if you think the fourth choice is the best answer.

Mark under 5, if you think the fifth choice is the best answer.

EXAMPLE: 100. The play, Misalliance, was written by

1) O. P'shaw.
2) Claire D. Lune.
3) G. B. Shaw.
4) O'Henry.
5) None of these.



Since a heavy line has been drawn between the lines under 3, the indicated correct choice is G. B. Shaw. If you had thought none of the first four choices were correct, you would have marked between the lines under 5.

BE CAREFUL TO RECORD ONLY ONE ANSWER FOR EACH QUESTION. IF you make a mistake and need to correct an answer, erase the incorrect response and mark between the lines under your new choice. No question is intended to be "tricky;" however, you must keep in mind that you are looking for the best possible response to each test item.

Ap. A, 23.

ACHIEVEMENT TEST

MISALLIANCE

1. Bentley Summerhays knew Joey Percival before the action of the play began as they had been

   1) in business together.
   2) on the same soccer team.
   3) friends of the Tarletons.
   4) in school together.
   5) in love with Hypatia.

2. Shaw's Misalliance is a comedy of

   1) errors and mistakes.
   2) language and situation.
   3) evolution and devilishness.
   4) sex and sinners.
   5) plot and action.

3. Tarleton calls his wife "chickabiddy," bringing to mind a mother hen (biddy) and her brood (chicks). The pet name indicates Mrs. Tarleton is

   1) meek and mild mannered.
   2) fussy and protective.
   3) shrewish and petulant.
   4) reserved and well-mannered.
   5) ruffled and scatter-brained.

4. Traditionally, playwrights have emphasized dramatic plot. Shaw broke away from the accepted patterns of his day and emphasized

   1) action and convention.
   2) plot and conversation.
   3) action and conversation.
   4) ideas and conversation.
   5) action, ideas, and plot.

5. In its production of Misalliance, Actors Theatre chose costumes which

   1) looked like clothing British people wore in 1909.
   2) were bright colored to fit the "mood" of the comedy.
   3) were old-fashioned and exaggerated because the play is a comedy.
   4) emphasized upper-class restraint and modesty.
   5) called attention to the real meaning of the play's lines.

6. Hypatia plans to marry Bentley Summerhays because he is unlike all the rest who have asked to marry her. The reasons she gives for her choice are

   1) he "kisses well" and never bores her.
   2) he has "brains" and distinction.
   3) he is "clever" and needs her.
   4) he has the "build" of a god and the mind of a genius.
   5) he has "good blood" and takes her places.

7. Johnny Tarleton and his father, John Tarleton, read a great deal; however, what they read and their reasons for reading differ. The difference lies in the facts that

   1) Johnny reads for relaxation; his father reads to get somewhere.
   2) Johnny reads for technical knowledge; his father reads for business purposes.
   3) Johnny reads from boredom; his father reads to select books for the libraries.
   4) Johnny reads as an escape; his father reads for ideas.
   5) Johnny reads for pleasure; his father reads only the stock market reports.

8. In Tarleton's statement: "Oh, the gulf that lies between them! The impossible, eternal gulf!" he refers to

   1) the "socio-economic gap" between social classes.
   2) the "geological gap" between continents.
   3) the "separation gap" between parents of one class and their children who marry beneath or above them.
   4) the "credibility gap" between what we know and what we practice.
   5) the "generation gap" between parents and their children.

9. Johnny Tarleton regards financial independence as dangerous for women's morals. Shaw implies that Johnny, like most men,

   1) wants to keep them off the streets and in the home.
   2) mistakes morality for accepted behavior.
   3) uses morality when it is convenient to do so.
   4) places morality on a purely monitary basis.
   5) wishes to enslave women for his own pleasure.

10. In England a "slang" word for underwear is drawers. Which of the following characters in Misalliance manufactures drawers?

    1) Gunner Smith.
    2) John Tarleton.
    3) Lord Summerhays.
    4) George B. Shaw.
    5) Bentley Summerhays.

11. Sound effects help an audience become emotionally involved with a scene. Use of an offstage sound effect occurred during the Actors Theatre performance of Misalliance as

    1) an airplane crashed into the greenhouse.
    2) an automobile crashed into the grape arbor.
    3) Joey and Lina parachuted into the flower beds.
    4) Joey and Bentley took off in the airplane.
    5) Johnny smashed a crock when he was angry with Bentley.

12. The best explanation of why Bentley went into a rage when Johnny called his "Bunny" is

    1) the name doesn't fit in with Bentley's husky physique and mental capacity.
    2) the name puts Bentley in a false position with respect to the age of his parents at the time he was born.
    3) the name doesn't show the proper respect among the lower classes toward the aristocracy.
    4) aristocrats do not like nicknames.
    5) the name indicates that Johnny is older in years and wiser in most things than Bentley.

13. Johnny and Bentley are physically and mentally different. While

    1) Johnny is mentally weak, Bentley is a mental giant.
    2) Johnny throws tantrums, Bentley is calm.
    3) Johnny accepts his father's standards, Bentley revolts against Lord Summerhays' standards.
    4) Johnny is physically strong, Bentley is frail.
    5) Johnny finished college, Bentley never got out of high school.

14. The set design for Actors Theatre's production of Misalliance best resembles

    1) a solarium in the Tarleton manor house.
    2) a gazebo in the Tarleton garden.
    3) a British drawing room of the 19th century.
    4) a porch which leads from the house to the garden.
    5) a typical English hunting lodge saved for week-end pleasure.

15. Mrs. Tarleton was horrified with the conversation among the aristocracy because they

    1) spoke out against Parliament.
    2) gossiped about others of the nobility.
    3) spoke of their drainage problems.
    4) lied about their income taxes.
    5) held frank discussions about sexual attitudes and apetites.

16. In the Actors Theatre production of Misalliance, Lord Summerhays used a hand property during most of the play's action. (A "hand property" is an object which actors pick up, handle, and/or carry while on stage.) His "prop" was

    1) a coat.
    2) a hat.
    3) a pipe.
    4) a cane.
    5) a book.

17. In her conversation with Lord Summerhays, Hypatia seems heartless because

    1) she regards all proposals for marriage as cheap and dirty.
    2) she enjoys embarassing men who are like her father.
    3) she is ignorant of the feelings of old age toward youth.
    4) she loves Bentley too much to risk hurting him.
    5) she sees a way out of an unfortunate engagement with Bentley.

18. Below are five characters in Shaw's Misalliance.

I. Percival   II. Bentley   III. Hypatia   IV. Lina   V. Johnny

If a "misalliance" is defined as a "mismatch," in Misalliance the only well-matched couple was

1) II and III.
2) I and IV.
3) II and IV.
4) I and III.
5) IV and V.

19. One member of the Szczepanowska family risks his life each day because

1) it is a professional requirement.
2) it fulfills the family suicidal tendencies.
3) it makes more money for the family.
4) it serves as a religious rite for members of the family.
5) it is a family tradition.

20. Lina, the Polish acrobat, represents the

1) lower-classes who must work to live.
2) effects of English "creeping socialism."
3) foreigners who try to "fit in" with their superiors.
4) tightrope which honesty and integrity must walk.
5) gifts to mankind which drop out of "heaven."

21. In My Fair Lady, a musical comedy based on Shaw's Pygmalion, Liza Doolittle sings regretfully: "Words, words, words - talk of love: Is that all you blighters can do?" In this respect, Liza mirrors the sentiments of

1) Patsy.
2) Chickabiddy.
3) Lucy Titmus.
4) Lina.
5) Alice.

22. The men in Misalliance found Lina attractive. Of the proposals she received, only one was insulting. The insulting proposal came from

1) John Tarleton.
2) Lord Summerhays.
3) Johnny Tarleton.
4) Bentley Summerhays.
5) Julius Baker.

23. "Common people don't pray; they only beg." When Lina says "common people," she means

1) those so poor that they require help to live.
2) those too ignorant to help themselves.
3) those unaware of their spiritual potential.
4) those who dare not be different from others.
5) those who spend their life reading books.

24. Movement by the actors on stage is used both to show a change in relationship between characters and to allow a variety of stage "pictures." In Actors Theatre's production of Misalliance, the actors' movements on stage were used

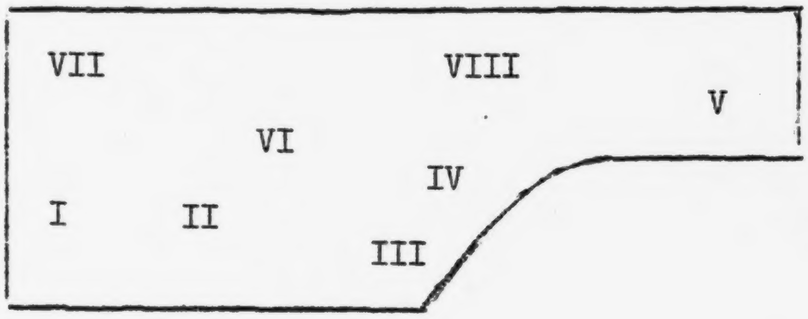
1) more often to show change in relationship between characters, less often to change pictures.
2) only to change pictures.
3) only to show change in relationship between characters.
4) more often to change pictures, less often to show change of relationship between characters.
5) to show change in relationship between characters and to change pictures about equally.

25. Literary irony arises when the outcome of a situation is totally out of keeping with the expected; it is a means of saying something about the characters and the theme. Which of the following best satisfies the above definition?

1) Tarleton's life is endangered by his making books available to the poor.
2) Percival's passenger turns out to be a woman acrobat.
3) Bentley turns out to be brave though he still threatens to throw a temper tantrum.
4) Percival runs slowly enough that Hypatia catches him.
5) The airplane crashes into the greenhouse with Percival and Lina.

26 and 27

Below is a rough outline of the Actors Theatre Misalliance production set.



26. In the production, important speeches were delivered in the areas closest to those marked by

1) I and II.
2) I and VI.
3) VI and III.
4) II and IV.
5) IV and VI.

27. Bentley Summerhays shows his temper frequently. On two occasions he throws temper tantrums closest to areas marked by

1) III and IV.
2) I and III.
3) II and III.
4) VI only.
5) VII only.

28. Some people think marriages are made in Heaven, but Percival thinks wedded couples would be just as happy if married partners were chosen by

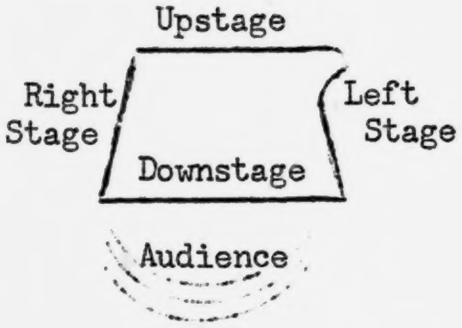
1) marriage counselors.
2) their parents.
3) their families.
4) their friends.
5) random process.

29. When Percival speaks of "paternal sentimentality," he refers to

1) parents' love for their children.
2) children's love for their parents.
3) parents' refusal to consider their children as adults.
4) parents' unwillingness to admit they are getting old.
5) children's refusal to admit that their parents are right.

30. A stage may be divided by at least four main directions as the diagram shows

I. Stage Right
II. Stage Left
III. Upstage
IV. Downstage



Which combination of these areas at Actors Theatre most closely pinpoints the location of the writing desk Bentley Summerhays used for dictation?

1) I and IV.
2) I and III.
3) II and IV.
4) II and III.
5) None of these.

31. Lina considered Tarleton's "offer" the highest she ever had because he was willing to

1) give in to her every argument because he loves her.
2) disown all he has and his family, except his wife.
3) throw money into the sea for her to show his earnestness.
4) devote his lifetime to her and her every wish.
5) sacrifice his position in life and join her troupe.

32. When Percival says that freedom is "being able to count on how other people will behave," he reflects an attitude Shaw would

1) condemn and ridicule.
2) accept and uphold.
3) criticize and hope to change.
4) excuse and consider weak.
5) regretfully uphold and assist.

33. The Tarleton household is well-provided with many useful items - oranges, Bibles, books of all kinds, a greenhouse, a billiard room, and plenty of food. However, the one thing the Tarletons stock most (according to Tarleton) is

1) human nature.
2) justice.
3) human kindness.
4) peace.
5) gluttony.

34. Gunner's speeches and actions indicate that lower-class people

1) prefer to complain about life instead of doing anything about it.
2) resent capitalists and the upper-class, generally.
3) substitute the dreams of romantic novels for reality.
4) are unable to communicate with the upper-class.
5) are unemployable, uneducated, and unsophisticated.

35. In old theaters the stage slanted down toward the audience, and the viewers sat on one level. The stage portion fartherest away from the audience was called "upstage," and the lowest portion approaching the footlights was called "downstage." Now most stages are at one level, and the seating is on an incline from the orchestra upwards to the rear of the house. The point in Misalliance at which the producer used the extreme upstage area was

1) at the end of the second act.
2) at the end of the first act.
3) at the beginning of the second act.
4) at the middle of the second act.
5) at the beginning of the third act.

36. As Gunner hides in the Turkish bath, he overhears a conversation between Joey and Hypatia. Hypatia, intent on having Joey make love, makes fun of his behavior and seeming disinterest. Joey's excuse for not being bold is that

1) he is not properly dressed for a romp through the heather.
2) he dislikes to shatter the confidence of men no matter what their social class is.
3) he cannot forget that Patsy is from a different social class than his.
4) he has no "freedom" from the conventionalities of his social bonds.
5) he considers it poor taste to allow Mr. Tarleton to pay his bills.

37. Gunner says to Percival,"...when you were put through the fire yourself, you were found wanting." Between which of the following pairs could the first person named not say the same thing to the second person in the pair?

1) Bentley to Summerhays.
2) Hypatia to Bently.
3) Lina to Tarleton.
4) Percival to Hypatia.
5) Patsy to Lord Summerhays.

38. "Stage Right" and "Stage Left" refer, respectively, to the actor's right or left as he faces the audience. From your knowledge of the theatre on Seventh Street (Actors), you recognize that the far "Stage Left" area ranges from difficult to impossible to see from some seats in the audience. The seats which do not allow good views of the far stage left are located in

1) some portions of the seats next to the entrance doors.
2) some portions of the balcony seats.
3) some portions of the seats next to stage left and stage right.
4) some portions of the seats at stage right only.
5) all seats in the theatre are placed to afford good views.

39. Mrs. Tarleton takes Gunner "under her wing" because

1) she suspects he is her husband's illegitimate son.
2) she recognizes the wrong in Joey's actions.
3) she respects the values of the lower classes.
4) she fears socialism as much as capitalism.
5) she and Lucy were once co-workers in the Tarleton factory.

40. Percival and Hypatia demand Tarleton provide money to support their marriage. Through this demand, Shaw indicates

1) the young people's practicality and lack of sentimentality.
2) the young people's inability to take care of themselves.
3) the young people's lack of real love for each other.
4) the young people's superiority to Tarleton and other parents.
5) the young people's concern for the rising costs of living.

41. Lina asked Mrs. Tarleton for oranges and the Bible. Chicakiddy obtains the oranges from

1) the table at far left, downstage.
2) the bookcase at far right, centerstage.
3) the kitchen, as her lines indicated.
4) the billiard room, so Lord Summerhays stated.
5) none of these.

42. Tarleton's solution for any problem is to read an appropriate book. Lina's solution for most problems is

1) risking one's life each day.
2) flying in an airplane.
3) juggling oranges while reading.
4) working out in the gymnasium.
5) punting on the Thames.

43. The play Misalliance ends with Tarleton's saying "read the old book," by which he means

1) the Bible.
2) Beowulf.
3) the lessons of history.
4) an earlier play by Shaw.
5) The Acts of the Apostles.

44. Gunner's real name was

    1) John Brown.
    2) John Titmus.
    3) Gunner Tarleton.
    4) Gunner Titmus.
    5) Julius Baker.

45. After making Gunner lie to protect Hypatia's honor, Percival is willing to tell the truth when

    1) Tarleton demands that Percival marry Hypatia.
    2) Percival discovers "not everyone is playing the game."
    3) Mrs. Tarleton scolds Percival for being unkind to Gunner.
    4) Gunner plays on Percival's sympathy by telling how poor he is.
    5) Bentley discovers that Hypatia chased Percival through the heather.

46. Percival claims that the truth "makes everyone pretend not to believe it." In the scene following Gunner's confession, Joey points out that the one character on stage who is failing to play the game of "pretend" is

    1) Lord Summerhays.
    2) Bentley Summerhays.
    3) Hypatia Tarleton.
    4) Mrs. Tarleton.
    5) Tarleton.

47. Music has frequently been an adjunct to the theater. Although Shaw programmed no specific "between the acts" or "just before the curtain" musical selections, the Actors Theatre production of Misalliance introduced each act with some appropriate musical piece. Additionally, during the performance, Mr. Phillips, the director, used some music during the play just as Mr. Block did in Firebugs. The action accompanied by music at Actors Theatre was when

    1) Hypatia chased Bentley.
    2) Hypatia chased Joey.
    3) Bentley chased Hypatia.
    4) Tarleton chased Lina.
    5) Joey chased Hypatia.

48. At the end of the play, we understand that Bentley will assert his manhood by

    1) flying with Joey.
    2) building free libraries.
    3) controlling his temper.
    4) flying with Lina.
    5) marrying Hypatia.

49. In Bentley Summerhays, we see Shaw's example in Misalliance of

1) the continuation of family tradition based on belief in fighting for the right.
2) the bright hopes for improved leadership in England's future.
3) the decay created by the British educational establishment.
4) the realization of Hypatia's desire to be "an active verb."
5) the bad things which can happen to children of upper-class parents.

50. Misalliance really portrays the out-of-balance relationship between

1) the aristocrats and the industrialists in England.
2) the lords and ladies of the realm (kingdom).
3) the manners and the morals of English society.
4) the selfishness and the selflessness of upper-class people.
5) the hopes and the possibilities for working-class people.

UNIVERSITY OF LOUISVILLE
DRAMATICS ENRICHMENT PROJECT

Thieves' Carnival

Test Directions

This test is different from the other tests you have taken. On this test a question, called a stimulus, consists mostly of a single word. Sometimes, however not very often, the question (stimulus) is a two-word expression. Each word stimulus is followed by two blank lines on which you are to record your response or responses to the test word or stimulus. An example appears below.

Kinds of responses. A response to a word stimulus can be some idea or impression you got from the play, or some action you recall from reading or seeing the play, or one of the play's characters, or some line you remember from the play's text. In other words, a response is what the stimulus makes you think about. Thus your responses should reflect: 1) the knowledge and impressions you gained in reading and studying Thieves' Carnivaal, or 2) the experiences you had during Actors Theatre's production of Anouilh's play, or 3) feelings resulting from this total experience.

Types of responses. It is all right if your responses to the stimuli are:

1) the name of a person or a place; or
2) a single word; or
3) a phrase or sentence fragment; or
4) a completed sentence.

Do not try to give a response of all four kinds for every stimulus.

Scoring your responses

For some of the questions (word stimuli) you may be able to give more than one response; for other stimuli you may be able to think of only one good response. Your score is not affected because you can give only one response to any given word. What will count is the appropriateness and quality of your responses with respect to the play and/or the production you saw at Actors Theatre. Spelling will not be counted as a part of your score. We shall try to decipher all misspelled words; however, do try to write so we can read your paper.

****

EXAMPLE:

Stimulus	Responses
100. Thieves	(names of persons) / (single words) Peterbono, Gustave, Hector / crooks, steal / (phrases or fragments) (complete sentence) stole candlesticks, fantasy play, title / Lady Hurf invited 3 thieves to her home.

****

It is not intended that your score on this test affect your school grade. Since your responses will affect future drama projects, try to do your very best.

WORK RAPIDLY. Try to complete the test in the time given you.

Ap. A. 33.

Stimulus Responses

1. Applause ______________________

2. Ashamed ______________________

3. Avaricious ______________________

4. BAllet ______________________

5. Block ______________________

6. Bumble ______________________

7. Candlesticks ______________________

8. Carnival ______________________

9. Chorus ______________________

10. Clarinet ______________________

11. Deceive ______________________

12. Decoy ______________________

13. Design ______________________

14. Disillusioned ______________________

15. Fairy-tale
16. Fantastic
17. Flower
18. French
19. Garden
20. Genuine
21. Greedy
22. Happiness
23. Humorous
24. Illusion
25. Imitation
26. Inherit
27. Jaded
28. Kissing

29. Leaves

30. Loneliness

31. Manoeuver

32. Masquerade

33. Misunderstanding

34. Money

35. Noblesse Oblige

36. Nostalgia

37. Past

38. Picklepockets

39. Pretend

40. Puppets

41. Ridiculous

42. Ring

43. Rose-colored

44. Self-assured

45. Self-centered

46. Sight gag

47. Signature tune

48. Simple

49. Stage prop

50. Vichy

51. Watch

52. Eva

53. Lady Hurf

54. Dupont Dufort

55. Lord Edgard

56. Julliette

57. Town Crier ______________________________

____

58. Gustave ______________________________

____

59. Hector ______________________________

____

60. Peterboro ______________________________

____

UNIVERSITY OF LOUISVILLE DRAMA STUDY
LOUISVILLE, KENTUCKY

QUESTIONNAIRE ON DRAMA

The purpose of this questionnaire is to obtain information about how students like you feel about plays. This is not a test, but it is an opinionnaire in which you are asked for your frank opinions. In order for the questionnaire to be effective, you must give your true feelings in your answers. There is no such thing as a "right" or "wrong" answer, so please respond according to your own feelings and opinions. The results will be valuable in planning the future activities. Naturally, your answers to this questionnaire will have no bearing whatever on your school marks.

DIRECTIONS: Read each of the statements below regarding plays and stage craft. Record your responses on the answer sheet.

Mark between the lines under 1 if you Strongly Agree with the statement.
Mark between the lines under 2 if you are in Mild Agreement.
Mark between the lines under 3 if you are Neutral.
Mark between the lines under 4 if you are in Mild Disagreement.
Mark between the lines under 5 if you Strongly Disagree.

EXAMPLE: 100. I think ice skating is more fun than roller skating.

ANSWER SHEET

100. 1   2   3   4   5
      |█| | | | | | | | |

Since a heavy line has been drawn between the lines under 1, the feeling recorded is Strong Agreement. If you had been in Mild Agreement, then you would have recorded a heavy line under 2. If you had no feeling one way or the other about the statement, you would have recorded a heavy line under 3, the Neutral position. If you had been in Mild Disagreement, then you would have recorded a heavy line under 4. If you had Strongly Disagreed, you would have recorded a heavy line under 5.

BE CAREFUL TO RECORD ONLY ONE ANSWER FOR EACH QUESTION. If you make a mistake and need to correct an answer, erase the incorrect response. Work rapidly. Record the first response that comes to mind as you read each item.

1. For me, training for a career in drama is not worth the time and effort required.
2. The chief reward in theatrical work is the thrill of the performance.
3. There is much self-satisfaction to be received from work as an actor.
4. The theater is colder and less exciting than almost any other public event.
5. I could have learned a great deal of the drama covered in school in less time, just by reading textbooks and going to the theater.
6. I frequently get so wrapped up in a play that I could spend hours thinking about it.
7. Actors and playwrights display an almost unreasonable attachment to their work.
8. The theater receives too little serious attention in the mass media--newspapers, television, and radio.
9. At the present time mankind has little need for creativity in drama.
10. Actors and playwrights are so much more important to social progress than other fields that actors and dramatists should be exempt from military service.
11. Outside of the fields of science and engineering man finds little that helps him to understand and solve his problems.
12. I learn more drama when I am taught the content first and then see some plays.
13. Theatrical work is monotonous.
14. If I came across a tough passage in a play, I would probably spend as much time as needed to understand it.
15. I think I have considerable talent for the theater.
16. In high school, boys should receive more encouragement to take an active part in drama than girls.
17. The theater is a fool's world: there is little room in it for me.
18. High school drama should be required only for those students who want to be actors or writers.
19. Important economic, political, and social processes are greatly influenced by the theater.

30. Actors are generally stiff and formal in their dealings with other people.

21. Actors are generally shy, lonely individuals.

22. An actor's career is full of adventure.

23. Actors and dramatists are more emotional than other people.

24. I would say that it is not worth much to see a play if you do not really understand what it is all about.

25. Girls generally have less acting ability than boys; therefore, they should not consider other careers.

26. To become an actor or a dramatist requires superior intellectual ability.

27. The drama is not a good field for creative people to enter.

28. Unless drama is applied to solving social problems, it has little value.

29. The drama has contributed very little to the development of ideas pertaining to the social sciences.

30. The development of new ideas is the dramatist's greatest source of satisfaction.

31. There is too much practice required in the study of drama.

32. Sometimes I see a good way of acting a part in a play which is different from the one expected of me.

33. A knowledge of drama is essential to the study of human behavior.

34. When some of the students show that they understand a play before I understand it, I feel discouraged and blame them for showing off.

35. When my friends do not understand something, I am usually able to explain it to them.

36. It is possible to be a well-educated adult without studying drama or attending the theater.

37. To appreciate modern society fully, a person must understand the importance of drama.

38. I do not have the intelligence for a successful theatrical career.

39. If I wanted to, I could probably be a good drama teacher some day.

40. I believe that the theater is boring.

41. Actors are too narrow in their views.

42. An actor might be described as a nonconformist.

43. Success in the theater requires great dedication and self-discipline.

44. After seeing a play, I would rather talk it over with my friends than my parents.

45. I get so wrapped up during a performance that the actors seem like real people.

46. Actors did too much marching around on the stage.

47. In most plays following the story during the performance is a chore.

48. Watching a play is a better experience than reading it.

49. The scenery on stage adds to the excitement of a performance.

50. I liked discussing the play I saw with my parents.

51. People who go to the theatre a lot prefer the "imaginary" world to the "real" world.

52. Most plays last too long, and a lot of unnecessary material could be omitted.

53. The most exciting moment is at the beginning of the play, when the auditorium lights dim and the lights on stage rise.

54. Most actors' voices sound artificial and insincere!

55. The costumes the actors wear make plays more enjoyable to watch!

56. Plays are far too "talky;" not enough really "happens."

57. It is impossible to recognize life as it is lived or ever has been lived by watching a play.

I THINK I AM

Rating Your Self: Below are some statements on which you are asked to rate yourself. For each of the statements circle the number at the right which you think best describes you at the present.

	Abilities	Very Good	Good	Fair	Not Too Good	Poor
	I THINK:					
1.	My ability to take criticism is	1	2	3	4	5
2.	My ability to make decisions is	1	2	3	4	5
3.	My ability to assume leadership is	1	2	3	4	5
4.	My ability to work by myself is	1	2	3	4	5
5.	My ability to (compose, (recite, or (sing on the spur is	1	2	3	4	5
6.	My ability to speak before groups is	1	2	3	4	5
7.	My ability to express ideas in writing is	1	2	3	4	5
8.	My ability to stick to my own beliefs is	1	2	3	4	5
9.	My ability to take responsibility is	1	2	3	4	5
10.	My ability to think clearly is	1	2	3	4	5
11.	My acting ability is	1	2	3	4	5
12.	My ability to work with others is	1	2	3	4	5
13.	My musical ability is	1	2	3	4	5
14.	My mechanical ability is	1	2	3	4	5
15.	My intellectual ability is	1	2	3	4	5
16.	My social ability is	1	2	3	4	5
17.	My self-confidence is	1	2	3	4	5
18.	My ability to tell stories is	1	2	3	4	5
19.	My sense of humor is	1	2	3	4	5
20.	My personal appearance is	1	2	3	4	5
21.	My eagerness to learn is	1	2	3	4	5
22.	My personal judgment in most situations is	1	2	3	4	5
23.	My physical health is	1	2	3	4	5
24.	My imagination is	1	2	3	4	5
25.	My disposition is	1	2	3	4	5

OTHERS THINK I AM

Rating Your Self: Below are some statements on which you are asked to rate yourself. For each of the statements circle the number at the right which you think best describes the way most other people would rate you or feel about you.

	Abilities	Very Good	Good	Fair	Not Too Good	Poor
	OTHERS THINK:					
1.	My ability to take criticism is					
2.	My ability to make decisions is	1	2	3	4	5
3.	My ability to assume leadership is	1	2	3	4	5
4.	My ability to work by myself is	1	2	3	4	5
5.	My ability to (compose, recite, or sing) on the spur is	1	2	3	4	5
6.	My ability to speak before groups is	1	2	3	4	5
7.	My ability to express ideas in writing is	1	2	3	4	5
8.	My ability to stick to my own beliefs is	1	2	3	4	5
9.	My ability to think clearly is	1	2	3	4	5
10.	My ability to carry out responsibility is	1	2	3	4	5
11.	My acting ability is	1	2	3	4	
12.	My ability to work with others is	1	2	3	4	5
13.	My musical ability is	1	2	3	4	5
14.	My mechanical ability is	1	2	3	4	5
15.	My intellectual ability is	1	2	3	4	5
16.	My social ability is	1	2	3	4	5
17.	My self-confidence is	1	2	3	4	5
18.	My ability to tell stories is	1	2	3	4	5
19.	My sense of humor is	1	2	3	4	5
20.	My personal appearance is	1	2	3	4	5
21.	My eagerness to learn is	1	2	3	4	5
22.	My personal judgment in most situations is	1	2	3	4	5
23.	My physical health is	1	2	3	4	5
24.	My imagination is	1	2	3	4	5
25.	My disposition is	1	2	3	4	5

I WISH I WERE

Rating Your Self: Below are some statements on which you are asked to rate yourself. For each of the statements circle the number at the right which you think best describes the way you wish you were, not the way you think you are.

	Abilities	Very Good	Good	Fair	Not Too Good	Poor
	I WISH:					
1.	My ability to take criticism were	1	2	3	4	5
2.	My ability to make decisions were	1	2	3	4	5
3.	My ability to assume leadership were	1	2	3	4	5
4.	My ability to work with others were	1	2	3	4	5
5.	My ability to (compose, (recite, or (sing on the spur were	1	2	3	4	5
6.	My ability to speak before groups were	1	2	3	4	5
7.	My ability to express ideas in writing were	1	2	3	4	5
8.	My ability to stick to my own beliefs were	1	2	3	4	5
9.	My ability to think clearly were	1	2	3	4	5
10.	My ability to carry out responsibility were	1	2	3	4	5
11.	My acting ability were	1	2	3	4	5
12.	My ability to work with others were	1	2	3	4	5
13.	My musical ability were	1	2	3	4	5
14.	My mechanical ability were	1	2	3	4	5
15.	My intellectual ability were	1	2	3	4	5
16.	My social ability were	1	2	3	4	5
17.	My self-confidence were	1	2	3	4	5
18.	My ability to tell stories were	1	2	3	4	5
19.	My sense of humor were	1	2	3	4	5
20.	My personal appearance were	1	2	3	4	5
21.	My eagerness to learn were	1	2	3	4	5
22.	My personal judgment in most situations were	1	2	3	4	5
23.	My physical health were	1	2	3	4	5
24.	My imagination were	1	2	3	4	5
25.	My disposition were	1	2	3	4	5

APPENDIX B

Teachers from four systems participated in the 1967-68 Region III Dramatics Enrichment Program. They were informed of opportunities in the Program in a letter dated August 7, 1967, and over a hundred teachers had responded positively to these opportunities by August 15. The Evaluating Committee's letter to teachers, Appendix B (1), and the Committee's Description of Programs and Response Form, Appendix B (2), are included here.

Responding teachers were asked to indicate interest in the regular program of evaluation and/or in that program plus a series of Saturday classes carrying graduate credits in English and Education. Two-thirds of the teachers responding desired graduate study; hence the committee's selections were based on criteria of systems represented, geographical and social-economic representation, and a balance of male and female participants.

The Evaluation Team selected participants who were later approved for participation by the appropriate boards by whom they were employed. Details of program orientation are not necessary here, but it should be stated that the Evaluation Team sought to impress teachers with their responsibilities under two separate but related headings: the evaluation program and the graduate studies program. Within a week after the program began the teacher participants had stabilized, and subsequent teacher drop-outs resulted only from unforseen circumstances.

Teacher cooperation in both phases of the program was excellent. One of the project requirements was submission of an outline of in-depth presentation of at least one play. The final item of this appendix is one such outline as submitted by two teachers from a parochial school who cooperated in their research and planning, Appendix B (3).

APPENDIX B (1)

Dear Teacher of English:

Most of you are aware of the dramatic enrichment program in which government funds have been used to send high school students to selected Actor's Theatre productions. This coming year the Health, Education and Welfare grant has been extended in order to provide play-texts and tickets to four productions for 30 experimental groups, specifically eleventh-grade English classes. The purpose of the additional funding is primarily evaluative: to measure, insofar as is possible, the educational, psychological and sociological benefits of a controlled program of dramatic enrichment, an unexplored area.

Since the teachers of these experimental classes will be expected to contribute personal and class time to the project, each participating teacher will receive a stipend of $250. Also, government funds are available to provide four hours, pre-paid graduate credit in English and Education at the University of Louisville. Announcement of details of the graduate program awaits the responses to this letter.

Many teachers we have interviewed have expressed the hope that they would receive enough tickets to escort an entire class to Actor's Theatre. The evaluating committee has needed a sufficient number of students to conduct what we hope will be exciting and significant research into dramatic enrichment. From a grant received upon the recommendation of the Louisville Board of Education, both full class participation and a generous research component are possible. City and Jefferson, Bullitt and Oldham County teachers -- public, private and parochial -- may volunteer for the project. Those teachers whose classes represent a cross section of the three county system will be selected.

An outline of teacher responsibilities is enclosed. Please respond immediately if you are interested. The deadline is August 29, 1967.

Sincerely,

(Mrs.) Marilyn Reiser
For the Evaluating Committee

MR/bb
Enclosure

APPENDIX B (2)

THE EVALUATION PROGRAM

The following responsibilities apply to those teachers who wish to participate in the program for a stipend of $250.

Each teacher will . . . .

- . . . . escort his class to four Actors Theatre productions, tickets and county transportation provided, other transportation facilities by arrangement.
- . . . . distribute provided texts of the plays as part of the curriculum.
- . . . . distribute study guides and use them as he determines.
- . . . . conduct discussions of three plays, using at least one-half of a class period before and after viewing the performance.
- . . . . teach at least one of the plays in depth, using a week or more of class time.
- . . . . provide class time for the administration of evaluative tests.
- . . . . arrange for three students outside of the project to take evaluative tests at the beginning and close of the project. (These students will comprise a "control" group.)
- . . . . keep a subjective, confidential file on reactions to the project.
- . . . . keep individual student files, by number not name, for evaluative use.
- . . . . if not involved in the graduate program, attend three evening meetings with directors of the project.

App.B,5.

THE GRADUATE PROGRAM

Teachers participating in the graduate program will have the following responsibilities in addition to those of the regular program and will receive both the stipend and the graduate credit.

Each teacher will . . . .

- . . . . attend ten Saturday morning sessions at the University of Louisville, tentatively set at 8:00 to 12:00 A. M. Several sessions will be required to set the program in motion. Other sessions will depend upon Actors Theatre production dates. The final session will be held at the conclusion of the project.
- . . . . cooperate in special events for student enrichment.
- . . . . participate in one study guide committee, the committee to research and compose a study guide for use in the three-county system.
- . . . . study techniques of theatrical production in association with the literature and Actors Theatre productions.
- . . . . participate in a depth study of each play.
- . . . . learn test administration procedures as well as test composition for evaluative work.

Those interested in the project will please fill out the following form and return to

Mrs. Marilyn Rieser
Belknap Theatre
University of Louisville
Louisville, Kentucky 40208

Phoned inquiries will be answered August 21 and 22, 10-12 A. M. and 1-3 P. M., at 636-4232. Written inquiries to the above address will be answered by phone after August 15. (Please include phone number in written inquiry.)

You will be informed of your inclusion in the project before September 5.

NAME________________________________HOME PHONE_____________

HOME ADDRESS____

SCHOOL____

SCHOOL ADDRESS____

I am interested in the Regular Program only. ______

I am interested in the Graduate Program in addition to the Regular Program. ______

I may be interested after further inquiry. ______

APPENDIX B (3)

An Outline of an In-Depth Study of the "The Firebugs"

by

Mrs. Louise Goeser

and

Sister Maris Jeanne Abel

Assumption High School

January 27, 1968

Introduction

The outline for the teaching unit is the combined efforts of Mrs. Louise Goeser and Sister Marie Jeanne Abel. The time spent in teaching the play to the two classes was one and one-half weeks.

Method and Evaluation

The play was read first by the students outside of class, and then re-read in class with the students taking the various parts. Many of the students were very enthusiastic about the presentation of the play in class, and we felt they did an excellent job. Some students felt, however, that too much time was spent in class in the presentation of background information and in the discussion of related material -- for instance, symbolism. In spite of this criticism, we believe the teaching unit was successful and the students were better prepared to understand and appreciate the play when they saw it performed at Actors' Theatre.

The following outline represents the points covered in the instruction:

I. Characteristics of Theatre of Revolt and Traditional or Classical Theatre
   A. Contrast according to content
   B. Function of playwright and response of audience
   C. Discussion of destructive force vs. constructive force

II. Biographical Data
   A. A look at Max Frisch's life as reflected by his works
   B. Frisch's obsession with fire as a destructive force
   C. Frisch's attempt to find an experience to go along with the story

III. A Study of Specific Literary Terms and Techniques
   A. Morality Play
   B. Allegory
   C. Parable
   D. Paradox

- F. Use of Chorus -- Comparison and Contrast
  - 1. In Classical Drama
  - 2. In "The Firebugs"
- G. Comedy
  - 1. Old
  - 2. New
  - 3. Famous modern comedy teams as related to characters in "The Firebugs"
- H. Pantomime

IV. Totalitarianism as a political philosophy

- A. Bourgeois Society
- B. Tactics of revolutionists as compared with tactics of the arsonists (Relate to way Nazis gained foothold in Germany)

V. Analysis of Symbols

- A. A general discussion
- B. Interpretation of specific symbols
  - 1. Symbols related to the supper
    - a) Washing of hands
    - b) Knife rest
    - c) Stripping of table
    - d) Tablecloth
    - e) Fingerbowls
    - f) Roast goose
    - g) Silver, crystal
  - 2. Color -- red
  - 3. Barrels of gasoline
  - 4. Names of characters
    - a) Gottlieb Biedermann
    - b) Babette
    - c) Eisenring
  - 5. Attic
  - 6. Sheepskin
  - 7. Fire

VI. Character Study and Relation of One Character to Another

- A. Biedermann
- B. Babette
- C. The Ph.D.
- D. Sepp Schmitz
- E. Willie Eisenring

VII. Themes

- A. Man doesn't learn by experience (refer to sub-title of play)
- B. Man's failure to recognize importance of making choices
- C. Man's inability to envision himself and his potential importance in the universe
- D. Guilt complex
- E. Universality of complacency

VIII. Allusions to Other Plays
    A. Everyman
    B. Hamlet
    C. Macbeth

IX. Suggested Student Activities
    A. Tape student reading of excerpts from the play
    B. Pantomime selected actions from the play
    C. Make a collage using the theme of complacency
    D. Gather and paste into scrapbook pictures representing symbols used in the play; include explanations of these symbols

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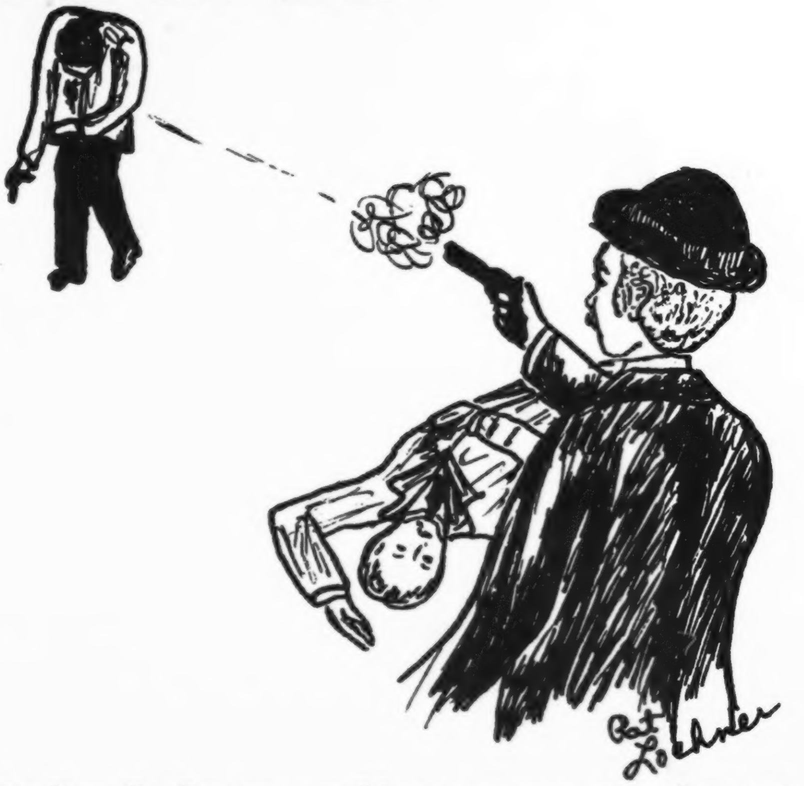
SOUTHERN GOVERNOR ASSASSINATED



Governor Willie Stark was shot and killed this evening on the steps of the Capitol by the director of the new State Hospital. The assassin, Dr. Adam Stanton, was immediately shot by the governor's body guard . . . .

GOVERNOR'S CAREER ASSESSED

Willie Stark came up the hard way in public life. He started out as a "hick" soda pop sipper and ended as a hard-drinking, practical politician. As governor, Stark sought state reforms, most of which favored "hicks" – his definition of the poor in a farm state. Stark believed that passing good legislation justified whatever means were needed . . . . His opponents claimed that he came to power because of corruption in . . . .

RESPECTED DOCTOR A KILLER

Willie was murdered by a man whose prime motivation is saving lives. Dr. Stanton, a well-known surgeon, who often took charity cases . . . .

EDITORIAL

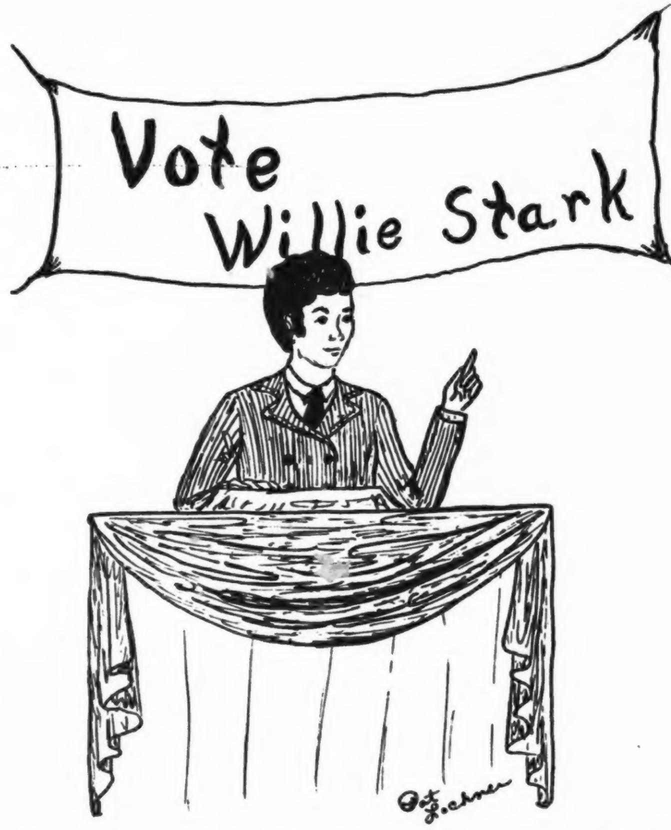
What leads a Willie Stark and a Dr. Stanton to oppose and destroy each other? Once Willie and Adam Stanton are dead, leaving some good and evil behind them, who is to judge their motives and characters? Do their ends justify their means, and are their characters really opposite?

These are some of the questions raised by Robert Penn Warren in *All The King's Men.*

ALL THE KING'S MEN

According to poet, novelist, playwright Robert Penn Warren, *All The King's Men* began with a verse play, *Proud Flesh*, written in the late thirties. It developed further in the novel, *At Heaven's Gate*, 1943. The 1947 Pulitzer Prize novel *All The King's Men* soon became an Academy Award motion picture, a television play, and a stage play. Warren's play gives us an absorbing story of the rise and fall of an American political demagogue, Governor "Willie Stark" of a "State in the Deep South," told in flashbacks – 23 scenes – as two characters on the apron of the stage debate the meaning of Stark and what he did.

For some readers and viewers, the author's anatomizing the career of an unscrupulous dictator dramatizes the lesson for democracy that absolute power corrupts absolutely. Other critics insist that *All The King's Men* is about a Southern politician whose resemblance to Huey Long is not coincidental; the details of the hero's education, mannerisms and features, as well as the impeachment proceedings and assassination, put the parallel beyond question. However, Robert Penn Warren says, "Long was but one of the figures



that stood in the shadows of imagination behind Willie Stark." Warren's "Southern State" is not necessarily Louisiana; neither is Willie Stark a life drawing of Huey Long, for the playwright began *Proud Flesh* in Italy when he was fascinated by the personality of Mussolini.

Mr. Warren writes dispassionately of the possible threat of strong men of action to the democratic process. As a political dramatization, *All The King's Men* shows the protagonist, Willie Stark, without justifying or condemning him. Warren leaves the implications and the consequences of Stark's political practices wrapped as a foundling on the doorstep of society.

The play is more than a portrait of a dictator. In a network of psychological relationships involving moral conflicts, each character exerts an influence on the others. In one sense the play is actually a study of the character of Jack Burden. This caustic-tongued, brilliant young journalist's search for identity epitomizes the play's theme. Jack's realization of his effect on others, as well as his awareness of his past and his subsequent phoenix-like return from the ruins of his past, may provide an optimistic view of the future. Since Burden learned by suffering, some critics consider *All The King's Men* a modern tragedy.

In spite of Jack Burden's affirmation of him, Stark's ruthless ambition beclouds what good he achieves. The individual is tragic because of sheer endurance and lives in a world of of isolation. Willie Stark stands alone in the midst of the crowds, an enigma unto himself. Though death may be tragic, the causes of death are the tragic elements in the traditional form. In destroying decent people whose help he must have one way or another, Stark creates his own destruction.

Regardless of whether one calls the play a tragedy or not, it is clearly about the man of idea and the man of fact, or the eternal conflict between idealism and realism. Where exactly Jack Burden fits into this plot poses a problem for the playwright and for the viewer. Burden is more than a narrator, for he debates Stark's meaning with the professor, each representing a possible interpretive point of view. Though Stark is dead at the end of the play, both he and Jack have learned that "It might have been different." Sugar Boy's last word about the governor, "He can t-t-talk so good," ironically concludes the play.

From the director's notebook . . .

The first thing that strikes me, as director, when looking at this play is that it is all Willie Stark. Not only is Willie the major character and the most richly developed one, he is in reality the *only* person who exists by himself. The other people in the play are seen only in that part of their lives which reflects Willie's presence: his effect, his impact. We don't know much about them beyond that which has to do with Willie; he is the sun and they are all satellites.

This is a very simple picture—perhaps, even over-simplified—from which to begin to launch a production approach. If Willie is the light and everyone else a series of reflections, then might it not be valid to have all the characters dressed in a manner which reflects Willie's clothes? Shouldn't even the colors and the materials of the set decor be colors that reflect Willie's taste? In a sense, everything bears the mark of Willie Stark.

The play is written sequentially, each scene showing us either a facet of Willie's past or present or some surrounding history which can shed light on the environment in which Willie operates or on the people he affects. These scenes cut across time and move in and out of memory. Jack Burden is telling us the story but he is doing so from "within" it; that is, he is trying to see himself more clearly as he was affected and changed by it. What was the nature of this man who was so completely the antithesis of himself? The play is an investigation. It mixes the objective and the subjective as Burden—with the help of a more scientific observer, the Narrator—tries to figure out what it is that motivates a man and makes him act.

To present this kind of work on the stage requires a fluidity of movement, a flexibility in the set, smooth fast transitions, and a close coordination of action, light and sound elements. In order to achieve these the set must make possible a large variety of special pictures and provide for many different physical relationships of level and movement.

There will be a good deal of movement. Lighting will be used a great deal—follow spots will be employed to highlight characters and movement.

The play conveys a feeling of "living newspaper" (it is being told by a newspaper reporter) with moments now and then of reflection. The general quality of the newspaper is that of straight reportage, surface coverage, a relatively superficial presentation of the "facts"—not going very deeply into the nuance or substance of a story. This play drives along on this level most of the time, stopping every so often to think about the reasons and substance behind the "news." This is the general form which seems the most effective as we begin rehearsals of *All The King's Men*. What changes and obstacles we discover during the rehearsal period will force us to re-evaluate and alter, to adjust and explore. This is, after all, the creative process.

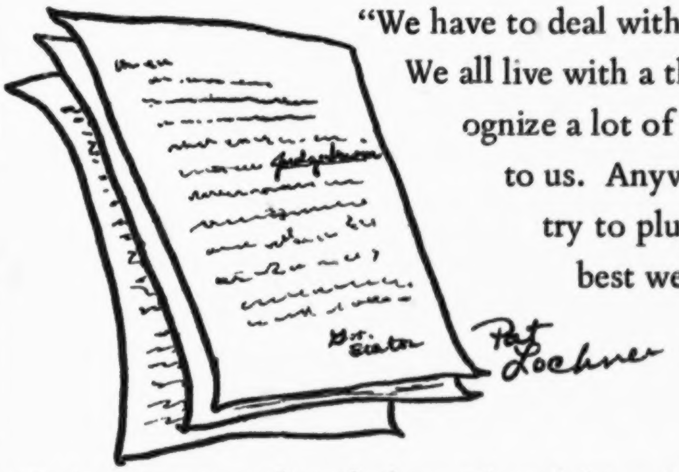
Richard Block

Cross-section Comments

"How directly did I try to transpose into fiction Huey P. Long and the tone of that world? The question answers itself in a single fact. The first version of my story was a verse drama; and the actual writing began, in 1938, in the shade of an olive tree by a wheat field near Perugia [Italy]. In other words, if you are sitting under an olive tree in Umbria and are writing verse drama, the chances are that you are concerned more with the myth than with the fact, more with the symbolic than with the actual. And so it was."

Robert Penn Warren, from Sewanee Review, *1953*

◆



"We have to deal with the problem our historical moment proposes, the burden of our time. We all live with a thousand unsolved problems of justice all the time. We don't even recognize a lot of them. We have to deal only with those which the moment proposes to us. Anyway, we can't legislate for posterity. All we can do for posterity is to try to plug along in a way to make them think that we – the old folks – did the best we could for justice, as we could understand it."

Robert Penn Warren in his book, Segregation

◆

"It is not . . . a political play. Though his subject matter is political, Warren's interest is not in politics but in moral values. He neither attacks nor defends Governor Willie's policies; he examines his motives. He is attempting . . . a tragedy, a play about life and death."

Eric Bentley, about a University of Minnesota production of Proud Flesh (Theatre Arts, *1947*)

◆

"[In this] . . . interesting failure . . . a subtle and overcivilized man [Jack Burden] tried to make an honest moral evaluation of a backwoods dictator – to judge, that is, how far his service to the state justified his corrupt methods. This is not an easy theme, and Mr. Warren complicated it further by the introduction of several sub-plots, intended, I guess, to emphasize the exhausted quality of the thinker as opposed to the enormous vitality of a man of action [Willie Stark]."

Wolcott Gibbs about the New School Dramatic Workshop production of All The King's Men, New Yorker, *January 24, 1948)*

◆

"Stark begins with nothing but purity in his heart. Discovering that he is being used by a cynical machine, he adopts their methods and, presently, is in control of the state. By resorting to corrupt methods, he accomplishes things for the people that were only abstract ideals when he was campaigning honestly . . . . Willie is...superior to any of play's intellectuals – whose moral code is fastidious."

Brooks Atkinson, about the Off-Broadway production of All The King's Men (New York Times, *October 17, 1959*)

COORDINATOR: FORREST SHEARON
WRITING COMMITTEE: SISTER M. ELISSA, O.S.U., GLENNA STRAEFFER, WILLIAM P. BRADFORD, II
ADVISORY COMMITTEE: HUGH CASSELL, MILDRED DOUGHERTY, SISTER M. ELISSA, O.S.U.
ATL REPRESENTATIVES: RICHARD BLOCK, ALLAN LONGACRE

September, 1967. Student Dramatic Enrichment Program. Louisville, Kentucky

For further thought . . .

1. Willie Stark says, "There ain't anything but dirt on this green God's globe. It's dirt makes the grass grow. A diamond ain't a thing in the world but a piece of dirt that got awful hot." Does Willie arrive at this conclusion off-stage or on-stage? What other times in the play does he state by action or words his conclusion? Do you believe in his conclusion?
2. Do you think Willie's idea of building a hospital justifies the methods he used to make his idea a reality?
3. Is Willie's defense of his son against Frey's accusations of Tom's amorality due to his belief that his son was innocent or his anger that Frey attempted blackmail?
4. Do you regard Willie Stark as a hero or a villain? Why?
5. Are Willie's political attitudes and speeches those of a "typical" politician? Compare Willie Stark with local or national politicians.
6. Is Jack Burden's and the Professor's dialogue necessary to the play? Could you improve the play by eliminating one or both of the characters?
7. Contrast this drama with Shakespeare's *Macbeth.*
8. Which of the three loves of Willie Stark – Lucy, Sadie or Ann – exerts the most influence on him?
9. Do Lucy, Sadie or Ann change during the course of the play?
10. Why does Willie Stark want Adam Stanton to be director of the hospital? Why does Adam not want to be director? What would you do if you were Adam Stanton?
11. Adam Stanton has been called the man of idea and Willie Stark the man of fact. Is this true?
12. What is the irony in Sugar Boy's last word, "He can t-t-talk so good"?
13. What do you think Stark means when he says, "The law is always too short or too tight for growing humankind"
14. How does *All The King's Men* compare with *The Death of a Salesman* as regards the two fathers' rearing of their respective sons?
15. How is "*All The King's Men*" better as a title for this play than "*Proud Flesh*"?
16. What does the Professor mean when he says "truth" is a "name for excuses"? Is it? What "truth" behind the "fact" of the hospital does Jack Burden seek? What does he find?
17. In both the novel and the reading version of the play, Sugar Boy is described as a "little Irish runt." What difference does it make that in this production, the part is played by an American Negro?
18. Jack states to Willie Stark that the Judge won't "scare." Does the judge "scare"?
19. Jack Burden's mother said to him that he "killed" his father, Judge Irwin. Did he?
20. Is there any significant symbolism in the names: Stark, Burden, Adam?
21. Why did Ann reject Jack Burden and turn to Willie Stark?
22. What is meant by the "God of the Great Twitch"?
23. Lucy claims that Willie is responsible for the ruination of their son's character. Is Willie responsible? Is Lucy responsible? Is Tom responsible?
24. Can good and evil exist in the same person? Discuss this concept in relation to the characters in the play.
25. If Willie wants to build the hospital for the good of the people, what motive does he have in naming the hospital for his son?
26. While seeing the play, did you identify with any character? Why? Do you think your attachment to the character was due to the acting performance, the character's significance in the play, or personal attitudes toward the character's point of view? Why does one like or dislike a character in a play?
27. Is there ever any justification for assassination as a means of political reform? Compare Adam Stanton's act to the actions of the man he killed.

ARSONIST?

YOU CAN THINK WHAT YOU LIKE ABOUT ME, GENTLEMEN. BUT JUST ANSWER ONE QUESTION: WHEN DID *YOU* GUESS THEY WERE ARSONISTS, GENTLEMEN? THIS SORT OF THING DOESN'T HAPPEN THE WAY YOU THINK. IT COMES ON YOU SLOWLY–SLOWLY, AT FIRST–THEN SUDDEN SUSPICION! THOUGH I WAS SUSPICIOUS AT ONCE–ONE'S ALWAYS SUSPICIOUS! BUT TELL ME THE TRUTH, SIRS–WHAT WOULD *YOU* HAVE DONE? IF YOU WERE IN MY PLACE, FOR GOD'S SAKE? AND WHEN? *WHEN* WOULD YOU HAVE DONE IT? AT WHAT POINT? *(Biedermann)*

THE FIREBUGS

Considered to be one of Max Frisch's best plays, *The Firebugs*, as translated by Mordecai Gorelik, was first presented in this country off Broadway in 1963. Adapted from a radio play, *Biedermann und die Brandstifter* had been produced in the original German in Zurich, Switzerland, in 1958.

On the surface the plot is simple. In the name of "kindness and humanity" Gottlieb Biedermann, the wealthy owner of a hair tonic manufacturing company, receives into his home Sepp Schmitz, a former wrestler, and grants him overnight lodging. The following day Willi Eisenring, a jailbird and Sepp's friend, disguised as a fire insurance agent, gains admittance into the house and moves into Sepp's attic room. The imposters, Willi and Sepp, are firebugs responsible for recently destroying many buildings throughout the town. Gradually, as Biedermann watches, the two elaborately and methodically prepare to destroy his house. During the night Sepp and Willi fill their large attic bedroom with barrels of gasoline. Although surprised at the discovery of gasoline drums stored in his own attic, Biedermann not only fails to report the arsonists to the police but actually assists them in preparing the gasoline for detonation. Later, Gottlieb attempts to appease the incendiaries with a special goose dinner and as further evidence of his trust lends them the matches to ignite the fuse.

Taken at face value, *The Firebugs* is, as the publisher states, "a hilarious, almost slap-stick farce." The antics of the firebugs and the reactions of Biedermann are possible but not plausible. Without the knowledge of the Biedermanns, for example, the two firebugs, who have arrived on bicycles, have successfully loaded from floor to ceiling an attic room of some sixty square feet with drums of gasoline. This they did in their stocking feet so as not to disturb the Biedermanns.

(Continued from page 1)

THE TIMES
SEVEN SLAIN IN DAYLIGHT
ARSONISTS ON THE R
URDER TWO!
DAILY
RATE UP

Emphasis is on the situation rather than character since the audience accepts these unbelievable circumstances. A series of rapid, improbable events provokes a sequence of laughs. We laugh, and yet we wonder if what we are seeing is not almost real. In Scene Five, as Biedermann plans to invite the firebugs to dinner to win them over, Eisenring enters looking for his detonator cap. He announces that Sepp is out getting sawdust which will help spread the fire. Complaining that Biedermann doesn't trust him, Eisenring leaves making this observation:

> A joke is a good camouflage. Next best comes sentiment: like when Sepp talks about childhood in the coal mines, orphanages, circuses, and so forth. But the best camouflage of all - in my opinion - is the plain and simple truth. Because nobody ever believes it.

We laugh at the absurdity of the situation; yet we realize that what Eisenring says is true.

That the play has deeper implications than those of mere farce is suggested by Frisch's use of allegorical names, his reference in the final scene to the morality play *Everyman*, and the use of verse in the lines spoken by the chorus in contrast to prose in the lines spoken by the other characters. The name *Biedermann* means *upright citizen*, the respectable bourgeois whose stupidity and fear and complacency bring destruction on his whole community as well as on himself. *Eisenring*, literally *iron ring*, is probably so named because of his recent jail sentence, the iron ring suggesting handcuffs and his disregard of the law. Mr. Knechtling is the former employee of Biedermann who, upon being fired from the company after sixteen years' service, commits suicide. A *knecht* is a peon or person held in servitude. Mr. Knechtling perhaps represents the lower class of German people, spurned and even exploited by the bourgeois Biedermann. One critic feels that Biedermann, guilty over his own injustice to and consequent destruction of Knechtling, is unwilling to report the arsonists when he finds them bent on destruction.

The reference in the last scene to *Everyman*, the fifteenth century morality play, forces the viewer to wonder if *The Firebugs* is intended as a modern morality play. Shortly before the catastrophe occurs, Schmitz, disguised as a ghost, summons "Everyman! Everyman!" then "Biedermann! Biedermann!" then "Everyman! Biedermann!" which in the German, the language in which the play was originally written, would be "Jedermann! Biedermann!" Frisch perhaps saw in the main character the typical middle-class Everyman who is successful in business, but incapable of decisive action in a moment of crisis. The Leader of the Chorus at the end of Scene Four asks:

He who dreads action
More than disaster,
How can he fight
When disaster impends?

From the beginning of the play, an ever-vigilant chorus of firemen assures the viewer of its readiness to protect the city and of its alertness to hidden danger, but warns of its inability to help if its services are not sought. The use of the verse in the chorus in contrast to the use of prose in the dialogue produces satire, a form of writing which ridicules a specific vice or folly. In *The Firebugs*, this satire may be interpreted on different levels—the political, the social, and the moral.

A CRITIC SAYS . . .

The Middle European didactic drama—with its poster-flat people, its deliberate naivete, its relentless repetition of points already labored—is still too exotic to handle. But this style of playwrighting- elaborated in the shadow of Bertolt Brecht—has made it possible to get more of the real into the theater by side-stepping the problems of realism. "Life we have enough," said Frisch in his imperfect English last week. "Why go to the theater to see one thing more if it's not in a different way showed?" (*Newsweek*, February 25, 1963, p. 60)

Other Sources:

Robert Brustein, *The Theatre of Revolt*
Martin Esslin, *The Theatre of the Absurd*
Max Frisch, "The Chinese Wall" in *The Modern Theater*
Max Frisch, *I'm Not Stiller*
Max Frisch, *A Wilderness of Mirrors*
Bamber Gascoigne, *Twentieth Century Drama*
Richard Kostelanetz (ed.), *On Contemporary Literature*

MAX FRISCH . . .

"What can I do? . . . Has any intellectual ever been able to forestall destiny simply because he foresaw it?" Posing this question to the idealist in Frisch's play *The Chinese Wall* (1961), the Man of Today explains his moral impasse. Similarly, Biedermann in *The Firebugs* demands, "And what would *you* have done?" In his works, Max Frisch, the intellectual, like the Ph.D., outlines the desperate world situation, but does nothing to prevent the holocaust.

In one of his early novels, *I'm Not Stiller* (1958), Frisch's protagonist attains tranquility and inner freedom, not by denial, but by acceptance of the identity that the world imposes on him. *I'm Not Stiller* is the story of "a person who, having seen himself as he really is, tries to flee from himself, only to find that this is the one thing from which he can never escape."

Because Frisch writes of a universal complacency, his play, *Andorra* (1963), reflects incidents similar to those recorded daily in the newspapers. The people of Andorra did not murder the "Jew" Andri. They just did not lift a finger to help him. The people *let* Andri die just as people today commit similar "murders" of omission on personal, racial, and national levels.

Because Frisch's plays attack what most people believe in and accept as "right" in a framework that is different from his novels, it is important to understand how Frisch can entertain an audience while he questions complacency at the same time.

. . . and the THEATER OF REVOLT

Writing drama for the Theater of Revolt, Max Frisch rejects many features of traditional theater of Sophocles, Shakespeare, and Racine. With its myths enacted for those who already believe them, this traditional theater seems to Frisch to be "out of joint" for our time. The Theater of Revolt is not a popular theater nor is it concerned with reinforcing the beliefs of the majority. In fact, it attacks all that the word "majority" implies–reasonableness, compromise, mediocrity, middle class. Its "myths" take the form of protests against accepted social standards of behaviour, discredited values, and the general human predicament.

In form, the Theater of Revolt, historically indifferent to established dramatic conventions, has recently established its own conventions, in which much of the action speaks for itself. The characters are often treated impersonally in line with the conviction that man has indeed lost his individuality. They frequently possess negative qualities common to humanity; the "hero" is neither superior to Everyman not to his own environment. The dramatist frequently sees himself in that which he would repudiate. As Chekhov once commented: "All I wanted to say was 'Have a look at yourselves and see how bad and dreary your lives are.' "

FROM THE DIRECTOR'S NOTEBOOK . . .

What is *The Firebugs?* A comedy? A modern Greek tragedy? A spoof? A serious drama? A morality play? I think it is a little of everything,written by a very serious man with a very serious point of view and very strong feelings about his subject matter. He chooses to treat his material with much irony, wit, and directness. The style is conglomerate. The form is cavalier. The result is an ironic comedy about how serious is our silliness - and what better way to present this subject than to package the seriousness in a "silly" play? A Greek type Chorus intoning overwrought and over-stated warnings; a group of principal players right out of a bad morality play; two arsonists who look at once like Laurel and Hardy, the Smothers Brothers, Bela Lugosi and Boris Karloff; two rejects from a bad "B" movie, yet strangely recognizable and believable men - put this together and you have a play which can be laughed at but only up to a certain point; you have a situation which is ridiculous but only until the reality behind the masquerade begins to show through and becomes frightening, like the Keystone Cops with real bullets.

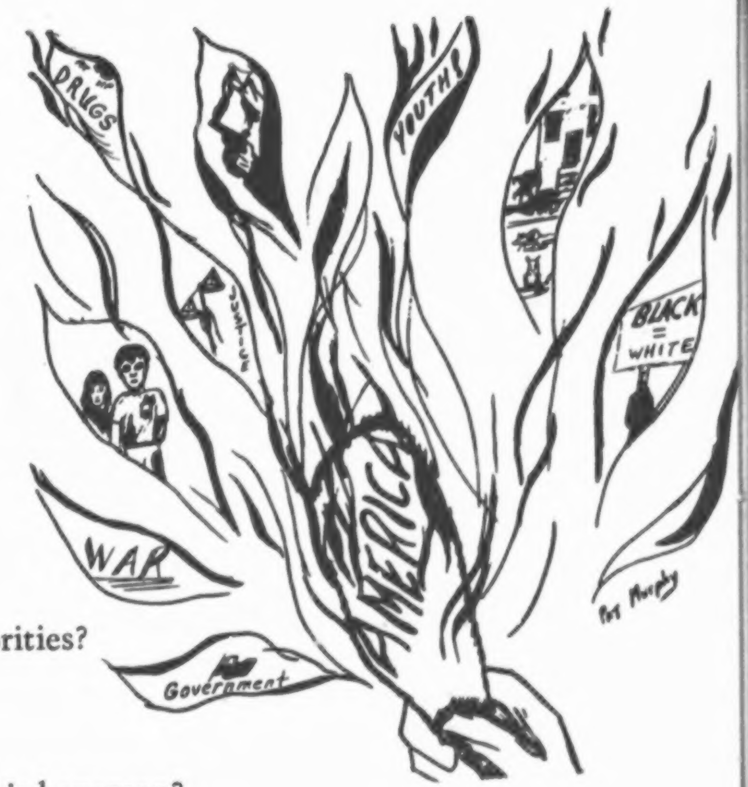
The effect to be achieved here is one of laughter in the midst of which comes a gulp, an embarrassment, a self-consciousness at oneself, but then back to the laughter; it only hurts when you laugh and you only laugh when it hurts. In order to work toward this goal, all the production elements must be geared toward the duality of comic-serious effect.

The actors must see through their roles and into the meaning and style of the play - that is, what it is they must convey as well as what it is they are playing. This is a kind of "objective" acting which we find in a good deal of contemporary theatre, much of it influenced by the work of Bertolt Brecht. Still,all must be real and honest within the world of the play. If it is not, the audience will not believe the world or the play. A character must be created; an actor cannot play an attitude or a type since he must play a specific and real person. Costumes and scenery will make comments; they will not be naturalistic but will be selected and designed to make some kind of statement about the object or clothing suggested. Lighting effects - in the case of our production we are planning psychedelic techniques - will be employed to create the fire and explosions called for; no effort will be made to create the illusion of real fire, etc. Parts of the play, particularly the Chorus sections, will be accompanied by a wide assortment of percussion instruments. These instruments, electronically amplified, will be used for the sound effects in the play.

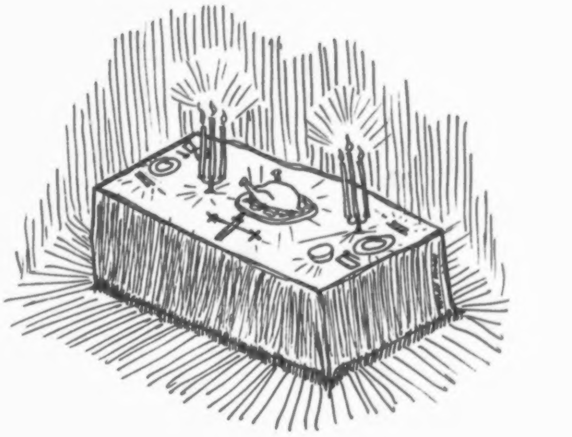
The play is highly stylized, absurd, funny and serious. Its irony is highly important. Its obviousness is a production danger. How can we hit you over the head with a sledge hammer and keep you enjoying it? How can we entertain people while showing their own stupidity and weakness? If we can answer these challenges, we can effectively present *The Firebugs.*

Richard Block

SOME BURNING QUESTIONS . . . . .



1. Who were the firebugs?
2. Do these two firebugs compare with any comedy team you know?
3. Do you think there is any double meaning in the names of the characters in the play?
4. Is there another meaning in each of the following: the fire, the attic, the cooked goose, the sheepskin?
5. The chorus at the end of the play says that this story is useless. What meaning do you attach to this statement?
6. Why doesn't Biedermann turn the firebugs over to the authorities?
7. How do the firebugs gain entrance to Biedermann's attic?
8. How is Biedermann like a condemned man trying to please his hangman?
9. How do you think Knechtling's suicide affected Biedermann?
10. What is Frisch's purpose in having Biedermann offer a goose dinner to the firebugs?
11. Why do the arsonists insist on the return of the finery to the table?
12. What special meaning do you attach to the fact that the Ph. D. "betrays" the firebugs immediately after supper?



13. After reading his paper, the Ph. D. climbs over the footlights and takes a seat in the audience. What is the significance of his doing this?
14. Is the fire in this play symbolic?
15. Which of the characters would you agree fit the description of the men who "dread action more than disaster"?
16. As Biedermann says, "*What would* **you** *have done?*"

Coordinator: Forrest Shearon

Writing Committee: Emily Antle, Paul Bernard Brown, Lucile N. Cambron, Louise Goeser, Charles Hartley, C. C. Kennison (Chairman), Helen Ritter, Bill Tillett

Advisory Committee: Hugh Cassell, Mildred Dougherty, Sister M. Elissa, O.S.U.

ATL Representatives: Richard Block, Allan Longacre

NOVEMBER, 1967. STUDENT DRAMATIC ENRICHMENT PROGRAM. LOUISVILLE, KENTUCKY

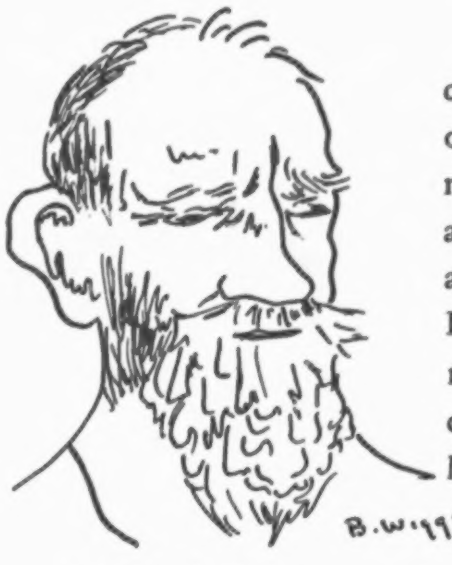
Misalliance

G. B. Shaw

"Oh! home! parents! family! duty! how I loathe them! How I'd like to see them all blown to bits." Hypatia--who is bored, listless, and useless--shouts her bitterness toward her family and wishes release from her parents and escape from possible spinsterhood. She feels that no one can realize the dreadful waste of youth on the selfishness of the old.

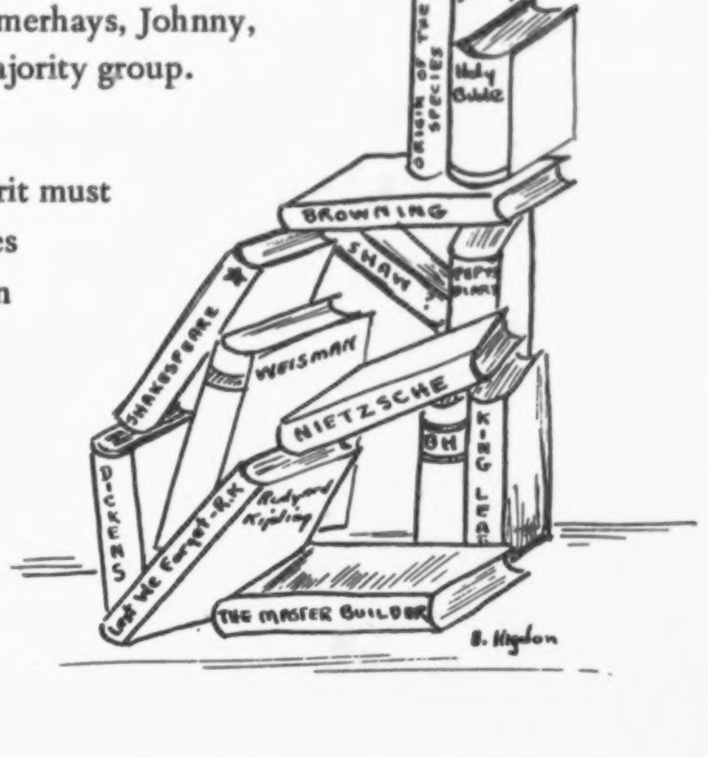
Misalliance, G. B. Shaw's comedy of language and situation in which the plot is not very important, has been described as "a debate in one sitting" during which Shaw questions the wisdom of children even knowing who their parents are. He would not, however, go so far as to dissolve the family, "for the community of a father, mother, and their children, though narrow and unfriendly in itself, is the natural social unit."

Every human being is, according to Shaw, an experiment in creative evolution--an attempt by nature to produce a superior creature. Consequently, no one, especially the preceding generation, has the right to impose a set of rules and ideas for life on children; to do so thwarts this creative process. The generation gap, so much discussed today, thus provided Shaw with dramatic material over fifty years ago.

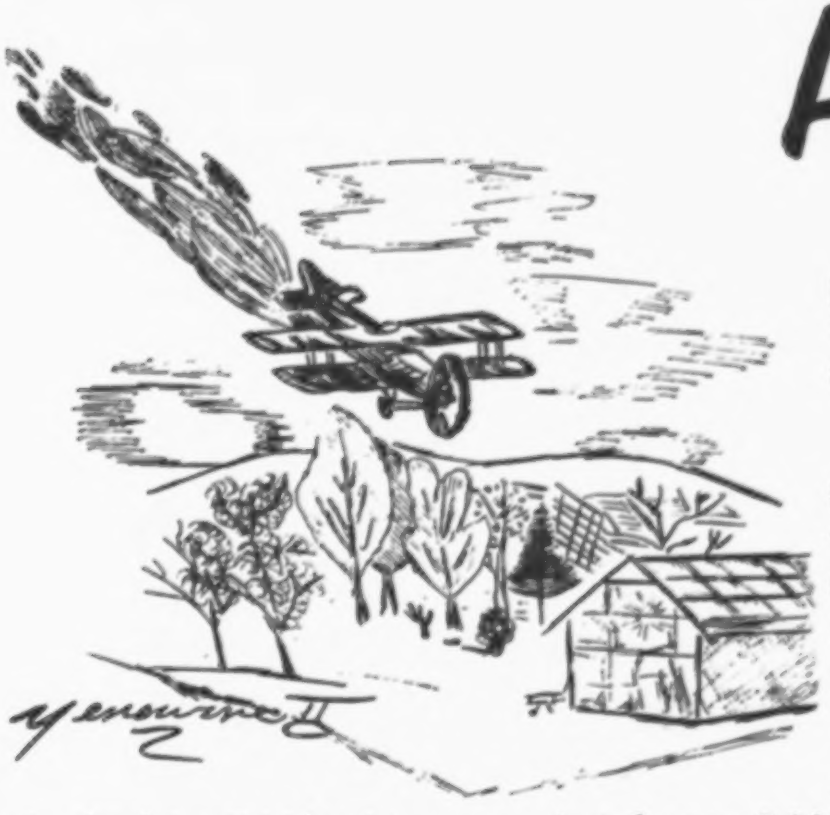


But the misalliance of this play refers to more than a "generation gap," the incompatibility of parents and children. Rather, Shaw deals with the incompatibility of the requirements of society and the actual nature of human beings. Shaw viewed man with a faith that there is more in him than portrays itself in his conduct. Man as an expression of the life force does not base his life on reason, but upon evolutionary appetites. Those whose appetites are too strong to be quelled (Mr. Tarleton; Lina; Hypatia; finally, Percival; and, hopefully, Bentley) are in the minority group. Those whose appetites are put down by conventionality and fear (Lord Summerhays, Johnny, Mrs. Tarleton, Gunner) are in the majority group.

Although Shaw accepts no absolute truth, the vital man of spirit must act on what he feels to be the most reliable truth. To do so requires freedom--freedom to be creative, to make a significant contribution to mankind. Our educational system and our society stifle and frustrate that creativity, rather than challenge it. But man must never cease to believe he is a vital, creative human being. Mr. Tarleton says, "I've got a soul . . . . Cut me up and you can't find it. Cut up a steam engine, and you can't find the steam . . . but it makes the engine go . . . . The divine spark is a fact."



ACTION!



Bang! down through the greenhouse crashed a plane with a tall handsome aviator accompanied by Lina Szczepanowska, a Polish trapeze artist with a name no one can pronounce.

The crashing plane is only part of the action in Shaw's *Misalliance.* Condensed into one crowded afternoon are the plane crash, attempted murder, and several romantic proposals, honorable and otherwise. All this occurs at the sumptuous Surrey home of an underwear manufacturer, John Tarleton.

Misalliance has a timely message for today although it is not one of Shaw's major plays. The author pits the dying British aristocracy against the new British industrialism by contrasting the industrialist against the exhausted Peer and his ineffectual son.

Tarleton's daughter, Hypatia, is engaged to the intelligent but puny son of Lord Summerhays, a veteran diplomat who is unable to handle his son or his son's fiancee. Hypatia yearns to escape the smug prudishness of her family and "make a fight for living." Her sentiments of life are vividly portrayed when she says, **"I don't want to be good; and I don't want to be bad. . . . I want to be an active verb."**

Hypatia knows she has reached the age when she is expected to be married, and, not being able to find a man who can stimulate her both physically and mentally, she settles for Bentley whom she respects because of his superior intelligence. Then the aviator, Joey Percival, who is Bentley's old friend, arrives and since he is everything Hypatia wants, she flagrantly pursues him. Joey is afflicted with "conventionalitis" and cannot give vent to his true emotions. Finally he does consider marriage, providing he is given an income. Hypatia throws all modesty aside and demands of her father, "Papa, buy the brute for me."

When Lina alights from the plane she is at first taken for a man, and when her identity is established as a circus woman, most of the men in the home feel free to propose love to her. She recognizes that the older men are grasping after youth, but she is infuriated at the offer of marriage by Johnny Tarleton because marriage to him would strip her of independence in a world of male domination. For Bentley, Lina feels tenderness, knowing that he will leave her free.

By the end of the play pretenses disappear, masks fall, and the characters are revealed in their true natures.

Ridiculing bad alliances, Shaw is concerned with the question of what constitutes the best alliance and aims at presenting the best solution. Hypatia needs a strong virile man, and Bentley needs some one to spank some maturity into him. The alliance of old Tarleton or Lord Summerhays with either of the younger women is ridiculous because it combines youth and age. Lina, who shoves the men off to the gym to do exercises and is stronger than all of them, proves that women are more than ornaments.

The playwright also deals extensively with the problem of the impossibility of communication between two generations. Hypatia can't reveal her true thoughts to her parents because she feels they cannot understand her. She, in turn, is not able to understand her parents. Shaw seems to feel that two generations see life so differently they can hardly talk together. Tarleton sums it all up when he says about parents and children, "Oh, the gulf that lies between them! The impossible, eternal gulf."

Critical Comments:

"Shaw's plays generally divide an audience into three sections: those who take in only the funny bits (They are the majority, so his plays are popular), those who attend chiefly to the philosophy (Some dislike it or are bored), and those who are irritated and puzzled by fun and philosophy being so thoroughly mixed together (. . . his critics)."

Theater Arts, December, 1961.

"Among the many topics that Shaw takes up are the man who is all brains, nerves, and breeding vs the natural, or physical man; sentimental notions about women vs the truth about women; appropriate feelings vs real ones; and above all, the impossibility of two generations getting through to each other."

New Yorker, October 21, 1961.

"George Bernard Shaw pokes fun at social conventions, apparently for the sheer delight of being outrageous. . . ."

J. B. Priestley, *England in Literature,*
Scott, Foresman, 1968.

About the Playwright–

George Bernard Shaw (Dublin, 1856-1950) believed in British Socialism, wrote biting humor, ate only vegetables, fathered the "theater of the absurd," campaigned for an alphabet of forty-two letters, and received the Nobel Prize for literature. He wrote music and drama criticism, essays, and novels. In the field of drama, Shaw produced some fifty plays.

Shaw tried to do for his theater what Shakespeare did in the theater of the Renaissance. (In some opinions, Shaw stands as the greatest all-round English dramatist since Shakespeare.) He turned from the nineteenth century emphasis on dramatic plot to the drama which emphasized ideas, infused with phrases we wish we had said: "Democracy reads well but it doesn't act well, like some people's plays"; or "Providence likes to be tempted. That's the secret of the successful man."

A critic of things as he saw them, Shaw attacked the inadequate British way of life--"A new sort of laziness . . . the bugbear of society: the laziness that refuses to face the mental toil and adventure of making work by inventing new ideas or expending the domain of knowledge, and insists on a ready-made routine." He designed his work to lift people out of a society exhausted by burdens of false "gentility" and depressed by short-sighted goals: "The problem for the nation is how to get itself governed by men whose growth is arrested and when they are little more than college lads." With courtesy and wit, Shaw tried to get his generation to see themselves as they really were. "I'm not prepared," Shaw said, "to cast off the social bond. It's like a corset: it's a support to the figure, even if it does squeeze and deform it a bit."

Shaw's style is personal; his dialogue is sharp-flavored. ("A perpetual holiday is a good working definition of hell"; and, "Common people do not pray, my lord: they only beg.") His talent as an artist, however, rests on his ability to create interesting characters--men and women excited by life, able to infect others with their excitement. His great characters are either great teachers or great learners--or both.

We are keyed in to most of Shaw's personal beliefs in *Man and Superman,* a play based on the Don Juan theme. *Back to Methuselah* shows the stages of human evolution and presents the theme of Man striving for a state of "bodiless perfection." *St. Joan* shows the strength of simple faith over the pretenses of organized religion. The model "man of action" appears in *Ceasar and Cleopatra,* and *Pygmalion*--the plot source for the recent musical, *My Fair Lady*--advances Shaw's belief that the so-called superiority of the "upper classes" is really only a product of education and child-rearing practices.

Misalliance: Notes from Actors Theater

Shaw called this one a "pot-boiler" and by his definition it certainly is. On the other hand, his "pot-boilers" have survived and thrived when, in some instances, his "significant" works have not. This play is a bright, brittle, high comedy – a comedy of manners – peopled with delightful, stodgy, and somewhat wacky characters. Shaw levels in on Victorian manners and mores, on class distinctions and foolishness. The social silliness of man is often a central Shaw theme.

The basic and really singular challenge of producing this play is to present the very pretty and witty comedy, keep the pace and action moving, and still realize the points which are meaningfully planted by the playwright. Like all Shavian comedies, *Misalliance* is suffused with social jibes and incisive observations. There is much "meat" and we must be certain that we neither gloss over it simply for the comedy nor emphasize it at the expense of the comedy. The balance has to be maintained so that all the values come alive on stage.

The overall effect of the production must, of course, be light, colorful, bright, and gay. The people are all essentially innocent regardless of their intellect or wit. They see the dying rose colors of Victorian innocence through the still only slightly smoked glass of the industrial revolution. The worldliness is naive as Mr. Shaw fires his steel pointed plume into the lace covered behind of society's sacred cow.

Richard Block

QUESTIONS

1. To you, what does the word *misalliance* mean? What are the misalliances in Shaw's play?
2. Most critics agree that *Misalliance* is a comedy. In your opinion, why? What would you consider to be the highest point of comedy in the play?
3. At what point in the play does Hypatia express her thirst for an unconventional life? What prompts her to do so?
4. What does Hypatia hate most about Bentley? What does she admire?
5. What is Mr. Summerhays' attitude toward his son's tantrums? Mrs. Tarleton's attitude? Does the name "Bunny" suggest an attitude?
6. In *Misalliance,* does Shaw poke fun at love or make serious comments about it?
7. What triggers Tarleton's outburst, "The young are all alike, hard, coarse, shallow, cruel, selfish, dirty-minded"?
8. What are the author's views on woman's independence? Through which character is Shaw's point of view particularly portrayed? How?
9. What is the meaning we attach to each of Tarleton's references to books and/or writers (Darwin, Tennyson, the Bible)? What Shavian philosophy do the references imply?
10. What is the misalliance between each of the following pairs?
    Tarleton–Lina, Bentley–Hypatia, Bentley–Lina, Summerhays–Hypatia, Hypatia–Percival
    Which relationship is more nearly an alliance?
11. Why does Shaw include instances of religious hypocrisy or insincerity? Can you cite several instances?
12. Point out instances of Shaw's satire of Percival the gentleman and of Percival the man.
13. Who is the one character who never masks his (her) real self?
14. What social classes are represented through the occupations of the characters?
15. Which of the proposals to Lina did she consider most dishonorable? Why?
16. Compare Lina's and Hypatia's approaches to life.

Coordinator: FORREST SHEARON
Writing Committee: LILLIAN W. COLE, MARIAN DEMIC, ANN V. ELMORE, SISTER JANE PECKHAM, S.L., RALEIGH PORTER, KATHLENE RILEY, ESTHER S. ROBERTSON, HELEN SCOTT
Advisory Committee: HUGH CASSELL, MILDRED DOUGHERTY, SISTER M. ELISSA, O.S.U.
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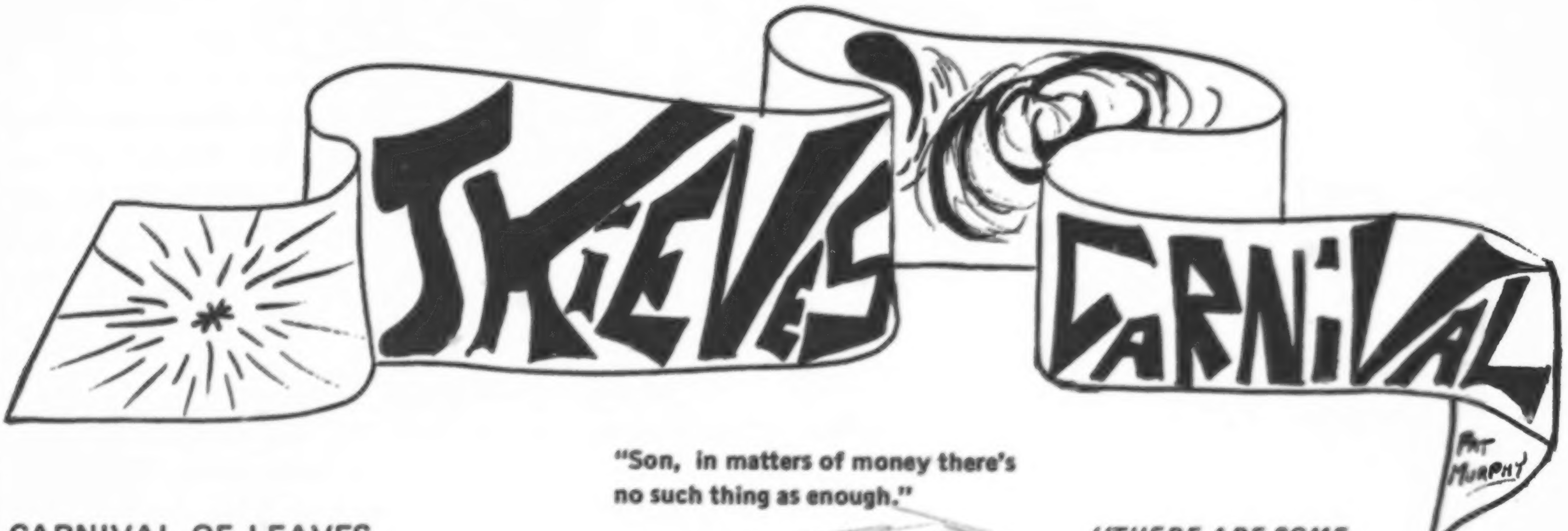
January, 1968. Student Dramatic Enrichment Program. Louisville, Kentucky



"Son, in matters of money there's no such thing as enough."

CARNIVAL OF LEAVES
LEAVES OUT THIEVES

"THERE ARE SOME WHO CAN LOVE."

"Shush—here come our marionettes."

"THEY'RE CROOKED AS CORKSCREWS"

ELOPEMENT?

FANTASY OR FACT

"She simply cannot marry a boy who has neither a father nor a mother."

ABDUCTION?

"Yes, Daddy."

"One doesn't as a rule doze off the night of one's elopement, but I was tired, my darling. I'm not used to staying up so late."

DID LORD EDGARD LOSE HIS SON IN THE *LONDON TIMES?*

Thieves in the leaves,
Bats in the belfry.

FAKE PAINTING STOLEN
BY FAKE THIEF
FROM FAKE HOSTESS

A clarinet jigs, jokes and mocks.

"MY LITTLE ROBBER GIRL"

"Our terrible, gentle Juliette."

A town crier's pickles are pocked while he cries the danger of invading picklepockets!

"You're playing at princes."

"Intrigues are fermenting—
marriages are brewing."

"Every time she screams like that, I think my beard's loose."

DOES THE DETECTIVE PLAY A CLARINET?

Fact or Farce

LOVE: the Impossible Dream

An Honest Thief's
an Honest Man!

"I'm in the mood for a gigantic piece of folly."

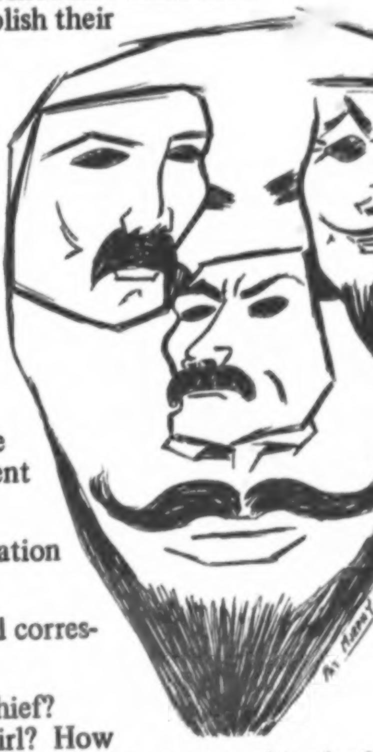
"When you chew your pearls, I know there's something wrong."

All Show or For Real?

Happy or sad? Comic or tragic? Rosy or gloomy?

Jean Anouilh classified his plays in two ways: *pièces roses* (rose pieces) and *pièces noires* (black pieces). *Thieves' Carnival* would be classified, on the surface, as a *piece rose*–it is a fantasy; the world of dreams dominates reality. The characters live because they give themselves entirely to illusion, and they live with youthful enthusiasm. Lady Hurf goes along with the Spanish Grandees; Juliette accepts Lord Edgard's story of his lost son; Gustave finally accepts Juliette's idealism. And yet, on looking more deeply, one can see the characters' deceptions. The thieves are so well disguised that they pick each other's pockets. Lord Edgard hides behind his newspaper, appearing ignorant of what goes on around him. The Dupont-Duforts pretend constantly. Gustave and Juliette must someday awaken from illusion. The awakening will be sad, but it is possible for it to be heroic. The play is really black; the rose is only on the surface.

Thieves' Carnival makes the most of a basic theatrical element–mistaken or assumed identity. Anouilh's characters have varied reasons for the identities they assume, and a great part of the action is used to establish their "masks." At the end of the play, Gustave accepts a new identity–a long-lost son–even though he knows better, for he can marry Juliette only if he assumes another disguise. In *Misalliance* Joey Percival acted as he thought he should, not as he felt. Biedermann, in *The Firebugs,* pretended ignorance of the activity in his attic, mentally refusing to believe his eyes. Truth plays hide and seek on the stage; the characters pretend to be something they are not, and yet there is really no falsity in this action. Everyone wears masks of one sort or another, but few admit it. **Anouilh says that we are all caught in this absurd mechanism–the masquerade of life. We were born into it, we live in it, and we will get out of it only when we die.**



All of the characters in the play wear masks of one sort or another. A few wear the most obvious kind of mask–a physical disguise. Who does this and why?

Many characters wear masks of behavior. Who? Why? Which, if any, are hypocrites?

Do some wear both types of masks? Do some wear no mask at all? What examples can you give from your own experience of people who wear masks of behavior? Do people behave in different ways for different people?

Leaves change colors with the seasons. Does a person change his behavior according to the situation he is in? How? Why? Which of the characters in the play do so?

Do we ever see a mask on another person because we have stereotyped ideas of appearance and corresponding behavior?

The play is a carnival of thieves because many of the characters are thieves. Who is the worst thief? Peterbono? The Dupont-Duforts? Hector? Juliette? Gustave? Lady Hurf? Eva? the little girl? How would you rank these characters in their degree of badness (or goodness)? Or is goodness or badness important in this play?

The characters wear masks to escape something they don't like. Who has escaped? From what? To what?

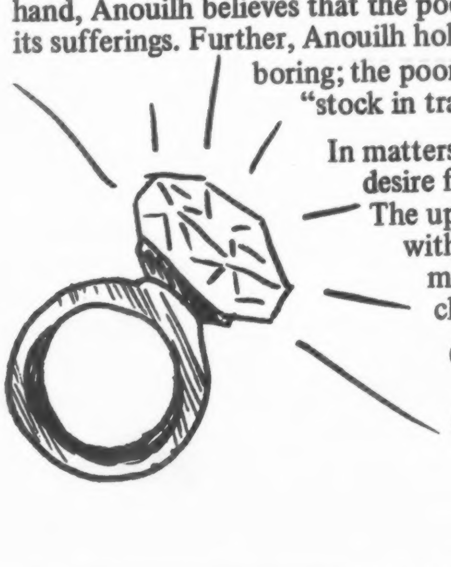
What is the function of the musician in the play? Does he contribute to the reality or to the fantasy of the play?

Which elements in the play are "rose"? Which are "black"?

For Love or Lucre

In "What We Do Not Teach and Why," George Bernard Shaw writes: ". . .whoever consumes goods or services without producing by personal effort the equivalent of what he or she consumes, inflicts on the community precisely the same injury that a thief produces and would, in any honest State, be treated as a thief, however full his or her pockets might be of money made by other people." Using the preceding statement as a basis of judgment, just *who* are the thieves in *Thieves' Carnival?* In Jean Anouilh's play we should probably find the characters arguing this point among themselves, as there could certainly be very little agreement since it is Anouilh's thesis that the social classes have highly conflicting attitudes toward life and its problems.

Anouilh believes that the rich and idle nobility see themselves as superior beings, while they look upon the poor as inferior mortals existing merely to aid the upper class in its enjoyment of life. The rich feel that they have the right to manipulate the poor, although they do not seem to feel prejudiced against them. They seem to feel that the poor are simple, ineffective, and incapable. On the other hand, Anouilh believes that the poor have no real desire to be rich, because they fear that wealth may leave them insensitive to life and its sufferings. Further, Anouilh holds that the attitudes of the rich, to life itself, differ from those of the poor. The rich view life as boring; the poor, as challenging. The rich are realists; they do not deal in dreams or illusions which are often the "stock in trade" of the poor.



In matters of money, Anouilh sees the poorer classes, represented by thieves, as being preoccupied with a desire for possessions. The middle class, The Dupont-Duforts, tries to acquire possessions through people. The upper class, typified by Lady Hurf and her associates, appears to be more concerned with people than with possessions. The lower class seeks to acquire money as a means of survival. The middle class needs money in order to stabilize itself and to enable itself to reach the upper strata of society. The upper class is spoiled by money; there is nothing for which they must strive; hence, they are bored.

Concerning marriage, Anouilh believes that the upper class has the time and means to be concerned with love; the lower class, though eager for gain, must often yield to circumstance; and the middle class, bound by property and propriety, goes through with marriage as a means to achieve a desirable end. Unlike the middle class, both the upper and lower classes have at least some freedom to be

FOR LOVE OR LUCRE–Continued

romantic and idealistic about marriage.

Contrast Gustave's attitude toward marriage with Lady Hurf's; with Eva's.

Anouilh sees money as a symbol of corruption. He thinks that those who possess great wealth often use it to cause the poor to degrade themselves. Can you show an example of this in *Thieves' Carnival*?

Dupont-Dufort, Sr. says to Junior, "Son, in matters of money there's no such thing as enough. I'd far and away prefer you to pull off this marriage. Nothing short of that will put our bank fairly and squarely on its feet again. So let me see a bit of charm, a little fascination." What has Dupont-Dufort told us about himself in this revealing statement?

Do Juliette and Gustave ever reverse roles? If so, what trait does this show?

Why did Lady Hurf let the thieves believe that they had gotten away with the ring?

Would you characterize Lady Hurf as a realist, an idealist, or a romantic? Explain your choice.

Thieves or Leaves: Ether on an Orchid

The gentlemen are bums, the pictures are fake, and the thieves totally inept at thievery. Their notion of stealing is to give their victim an orchid with ether, and the carnival of thieves is all a terrible mistake. Meantime, Anouilh's mad characters take varying attitudes toward love. Gustave doesn't want to take Juliette and "then be forced to leave her." Peterbono, more realistically, says, "You'll have to leave her one day." But Gustave is more practical about his "profession" than Peterbono. Lady Hurf says there was nothing but loneliness between her childhood, when she stood in a corner for being naughty, and her even lonelier old age.

Anouilh's characters, in general, can be divided into three basic categories–idealists, realists, and a mixture of types. The female idealists are like young, naive children who live under the illusion that the world can be perfect. Some of them, the tragic heroines, would even choose to die in order to reach perfection. The male idealists–gentle, kind, but weak–cower behind a mask and play hide-and-seek from truth. In the second category are the realists–demanding, proud, self-reliant. Yet, in despair, they will settle for "moments of happiness." The third group includes the manipulators, wealthy idlers, overblown romanticists. All fight, usually feebly, but occasionally frantically, to escape the boredom of life by such artificial contrivances as carnivals, masquerades, clowning.

Gustave, in speaking of Juliette, says, "You've built yourself a castle in the air, that's all, and your aunt, who's got bats in her belfry, has built herself a dozen." This attempt to manipulate reality is the foundation for comedy and tragedy. Anouilh's comedies focus on sexual struggle in which the consummation of true and lasting love is possible only for very few. The tragedies reflect life as a "kitchen of compromise," where a bit of this and a dash of that result in a plain old "hash." Illusion always leads to tragedy. Yet, for many men, the tragic and comic sides of man's striving are inseparable.

Into which one of the three basic categories would these characters be classified? Lady Hurf, Juliette, Gustave, Eva, Hector, Lord Edgard.

Does anyone escape suffering?

What evidence can be found to support the view of many critics that *Thieves' Carnival* is a tragi-comedy?

Which of the characters did not dress up for the masquerade? What is the significance of this fact in relation to the context and meaning of the play?

From the Director's Notebook. . .

Thieves' Carnival is a delicate comedy combining elements of farce, language, high comedy, and music all interwoven into a play of warm, sad whimsy and charm. It is at once silly and serious; typically French and typically Anouilh. Like so much of Anouilh's work the play deals with the bored, over-civilized people who have no ability to be truly alive and the young, untouched people who have no ability to be not alive. The bored folk are even tired of their own boredom and have the intellectual insight to realize that their lives are a waste. It is the absence of this very insight that keeps the vital people alive: faith.

One of the conventions which always fascinates Anouilh is the juxtaposition of real situations with "acted" or "play" situations, reality often coming out of the "play" ones. Plays within plays within plays, masquerades, characters with varying degrees of awareness regarding the masquerades, sudden discovery that a character has known all along what was or was not going on–all of these conventions which are found in other works of Anouilh are, likewise, found in this play. They are used here for comedy purposes, primarily.

How should such a play be approached for production? First of all, it must have style. This style should be a visual style to begin with. The scenery and costumes should convey the quality of the play; the colors, the cotton candy whimsy, the outrageous characters who people the stage. It has to be delicate but obvious; we are not in the world you and I recognize as real. This is no realistic play and what we see on the stage is from a world of its own reality. And in this whimsical world - as in Alice in Wonderland - consistency is only important when it relates to style. It is not important that the costumes and the scenery reflect the same historical period. It is not important that we talk about test pilots when the people are wearing costumes of an earlier time. What is important is that they treat all the objects with which they come in contact the same way. Anouilh intentionally separates us from the world of the play by setting it in a locale which by his definition is old fashioned, a resort which is itself no longer very much alive. A strange, bizarre place for a bizarre lady to bring her two nieces. . .a bizarre place for them to find some adventure . . . a tired place for the tired inhabitants of a tired world. Yet, even in this tired place there is some life and it does bloom.

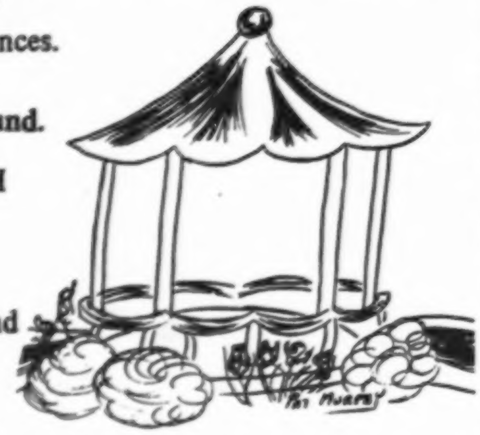
Thieves' Carnival is a pastel play of delight and sadness, gently mixed with colored glass and smoke, a kind of Renoir of theatre entertainment.

Richard Block

JEAN ANOUILH: "I'm in the mood for a gigantic piece of folly."

Born in Bordeaux in 1910, Jean Anouilh has devoted nearly all his life to the theatre. His life story is similar to that of many an artist –he has struggled while living in poverty, but his efforts have been rewarded by outstanding success. His reputation as a playwright was firmly established in 1944 when he gained international fame with his tragedy, *Antigone.* Later, he followed writers like Mark Twain and Bernard Shaw in becoming interested in Joan of Arc. His play about Joan is called *The Lark.*

Anouilh's plays do not reflect reality in the sense of being true to the details of everyday experiences. They distort reality by the use of highly stylized dramatic conventions.



At the very beginning of *Thieves' Carnival* Anouilh suggests the milieu of the theatre as background. Characters know, or think, they're in a play. Hector says to Eva as they emerge from a romantic embrace, "I say, steady. They're applauding us." And Lady Hurf, some time later, says to Eva, "I am playing a part. Only, like everything else I do, I play it well, that's all. Yours now, you play badly, little girl."

By Anouilh's deliberately repetitive use of such words as "play," "pretend," "illusions," and "make-up," he keeps the audience aware of the suggestive milieu of the theatre as background and thus moves the content of the drama another step from real life.

S. Beynon John in his essay, "Obsession and Techniques in the Plays of Jean Anouilh," states: "The thieves disguised as Spanish grandees, whose entries are marked by musical obligatos point to an omnipotent creator, indulging the private pleasure of manipulating his creatures according to his whim." It is through this world of pretense that Anouilh's view of man comes into focus. He sees the universe in chaos; man, he believes, builds an illusion between himself and the nothingness of life. Man is bound to the world by a shallow society.

In such a world, it does no good to "explain mysteries," as Anouilh wrote in his note to *The Lark.* "The persistent effort of so-called modern minds to explain mysteries is, in any case, one of the most naive and foolish activities indulged in by the puny human brain." He compares the results of analysis to "the nostalgic satisfaction of the small boy who discovers at last that his mechanical duck was made up of two wheels, three springs and a screw." **"For my own part I always refuse to tell children how things work, even when I know."**

Anouilh understands the difference between information and understanding: in fact, he regards play as one way to understand. "Children, even when they are growing older, are allowed to make a bunch of daisies or play at imitating bird-song, even if they know nothing about botany or ornithology. That is just about what I have done."

It has been suggested that Anouilh frequently uses words or phrases that refer to the theatre. In addition to the words mentioned above, can you find other such words or phrases?

Although Anouilh's *Thieves' Carnival* is not conventional, he uses certain conventional devices, such as repetitive vocabulary and the name "Juliette." What does this name suggest?

Satirical comedy focuses on man's weaknesses, on his foibles, follies, and absurdities. What in particular is Anouilh satirizing in *Thieves' Carnival?*

Does Anouilh exaggerate particular character traits to the extent that any of the characters become caricatures?

Coordinator: Forrest Shearon

Writing Committee: William P. Bradford II, Mary Buckalew, Sister Marie Jeanne, R.S.M., R. A. Nichols, Mary Potter, Carmel Quillen, Robert Stack, Warren Stanley, Doris Warburton

Advisory Committee: Hugh Cassell, Mildred Dougherty, Sister M. Elissa, O.S.U.

ATL Representatives: Richard Block, Allan Longacre

April, 1968 Student Dramatic Enrichment Program Louisville, Kentucky

END 6-25-69